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Shri Mahāvir Granthmālā Grantha No. 13.

Jaina Grantha Bhandārs In Rājasthān

Sahitya Shodha Vibhag
Shri Digamber Jain Atishaya Kshetra Shri Mahavirji,
MAHAVIR BHAWAN, JAIPUR.

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ग्रन्थ-कार्ड

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ग्रन्थागार

नरिया, वाराणसी-५

ग्रन्थ नाम Jaina Granth Bhandars in Rajasthan

लेखक Dr. Kastoor Chand Kasliwal

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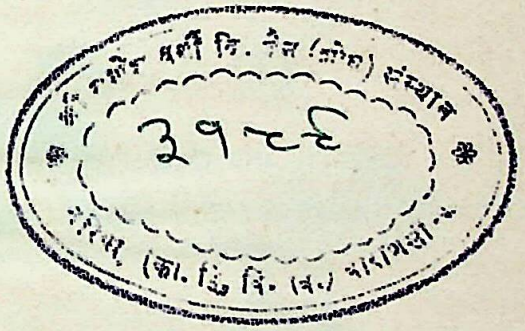

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Jaina Grantha Bhaṇḍārs In Rājasthān

(A thesis approved by the University of Rājasthān)

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PUBLISHER'S NOTE

It gives me great pleasure in presenting the "Jaina Grantha Bhandars in Rajasthan" to the readers. It is a thesis written by Dr. K. C. Kasliwal and approved by the University of Rajasthan for Ph. D. Degree This work contains a complete description of the 100 Grantha Bhandars situated through out Rajasthan. In my opinion this is the first work of its kind where comprehensive information about Jain Literature written in Prakrit, Samskrit, Apabhramsa, Hindi and Rajasthani has been given. From the work it is clear that Jains of Rajasthan took great interest in the safe preservation of the manuscripts written not only by the Jain authors but also by the non-Jain authors. I think it will greatly help to the students of Indian Literature and especially of Jain literature.

This is the 13th volume of the publication made by the Research Department of Shri Digamber Jain Atishaya Kshetra Shri Mahavirji. Four volumes of detailed catalogues of Jain Grantha Bhandars of Rajasthan have been published so far and the 5th volume is under compilation in which a detailed list of 20 thousands manuscripts will be given. Apart from the publication of the catalogues, two old and valuable works of Hindi Literature 'Jinadatta charita' and 'Pradhumna charita' have so far been published and which were welcomed by the Hindi scholars as an asset to the literature. Recently we have also published a collection of Hindi Padas called 'Hindi Pada Sangrah' in which 400 padas composed by about 40 Jain poets have been given.

In the last I feel pleasure in recording my thanks to the author of this book and to Dr. H. L. Jain who has kindly written forward of the book.

Mahavir Bhawan,
Jaipur
Dated the 10th Sept., 1967

Gaindi Lal Shah
Hon. Secretary

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FOREWORD

It will be readily accepted that the basis of all civilization and culture is intellectual activity of man. But the earliest human thoughts and feelings were all lost to us for want of any material preservation of the same. A new age dawned when the thought-activity began to find expression in various kinds of crafts and arts. This may be said to be the dawn of history. It was however at a very late stage that man learnt to express his thoughts in language and record the same in some material form. Thus literature began to grow, human knowledge began to accumulate and each generation grew wiser and wiser by the recorded ideas and experiences of their predecessors. Art collections and literaries may therefore be said to be the most valuable part of national wealth, as on them is based the pride of heritage and the pace of future progress.

During the last few centuries every progressive country has not only adopted serious measures to preserve all its ancient art and literary treasures, but has also taken steps to discover even those archaelogical remains which lie hidden underground. And it is on all these finds that the magnificent structure of history has been built.

Amongst these sources of history and culture the literary monuments of the past ages rank supreme Unfortunately, in our country the search for old manuscripts though going on for atleast one century, has not yet been exhausted. Numerous manuscript-stores attached to public temples and private libraries have not yet been properly catalogued and even a casual inspection brings to light valuable works unknown so far. This is particularly the case with the Jaina libraries known as Shāstrs Bhandars, Dr. H. D. Velankar listed no less than 121 catalogues of Mss. in his Jinaratna-kośa published in 1944. Many more catalogues have since been published the most important of them being those of Jaisalmer and Rajsthan Shāstra Bhandars in several volumes.

In the compilation and publication of the Rajasthan catalogues Dr. Kastoorchand Kasliwal played an important role, and he followed up his efforts by a research thesis on "Jaina Grantha Bhandars in Rajasthan" which was approved by the University of Rajasthan for the award of the Ph. D. Degree. It is very gratifying to know that this valuable work is now being published. The wealth of information brought together in this volume will, I am sure, be found to be very useful to those who are interested in the search for MSS. So for as I know, it is for the first time

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that a systematic study and research has been made on a subject like this. Much welcome light has been shed here about the ancient art of calligraphy as well as on hundreds of manuscript libraries in Rajasthan and outside, by reading which vivid picture comes before our eyes how knowledge was preserved and dissemineted in ancient times. Owing to the new arrangements of the chief manuscript stores and their published lists, it is now for more easy to make use of the MSS, than what it was about thirtyfive years back when I visited Jaipur in search of Apabhramsa works and had to make huge efforts for about two weeks in order to get even a glimpse of the Bhandar at Amer. Dr. Kasliwal has laid the scholarly world under a deep debt of gratitute by his efforts in compiling the lists and by giving them the present valuable work. I very much wish that similar efforts were made regarding the other parts of our vast country, and their literary treasures are made fully known to the scholarly world before they are irretrievably lost by sheer passage of time and lack of that system of copying and recopying the mss, which kept them alive for centuries in the part.

Jabalpur University,
8th September, 1967

H. L. Jain

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PREFACE

An attempt has been made in the following pages to give a detailed account of the Jaina Grantha Bhandars of Rajasthan in particular and of India in general. A list of Jaina Bhandars situated throughout the country has been given but it is not exhaustive. Some details of the contents of some of them would be found in chapter II. This thesis is related mainly to the Jaina Grantha Bhandars of Rajasthan situated at capitals and important towns of the integrated princely states. It embodies the categories of the manuscripts, especially rare and unpublished ,alongwith some details of material of various types available in the Bhandars. Most of the Bhandars described have been visited by me and in some cases the catalogues of their contens have been prepared and the importance of certain manuscripts has been pointed out.

This thesis has been prepared under the supervision of Dr M. L. Sharma, M. A. D. Litt. Professor and Head of the Department of History, University of Rajasthan who worked hard for me and whose valuable guidance enabled me to complete this work in time. I am deeply grateful to him. I am also indebted to the Managing Committee of Shri D. Jain Atishaya Kshetra Shri Mahaveerji, its President Dr. R. M. Kasliwal and Secretary Shri Gaindi Lal ji Shah whose munificence and interest are responsible for the publication of this thesis. I am equally thankful to Pt. Chainsukh Das ji Nyayatirtha who inspired me to take up research work and my colleague Shri Anoop Chand ji Nyayatirth for his cooperation and assistance as also to Shri Prem Chand and Shri Agar Chand ji Nahta

To Dr. Hira Lal ji Jain, I am much indebted for his foreward to this book.

Kastoor Chand Kasliwal

—:*c*:—

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INTRODUCTION

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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In ancient India writing was not in practice. The memory of the people was so sharp that they felt little need for the art of writing. It was considered to be a sin to reduce the sacred texts to writing. So education was imparted orally from generation to generation. It was not the case with the Jainas only. The non-Jainas also had the same method of imparting the knowledge. The entire Vedic Literature in the beginning was oral, The texts were ordinarily recited and handed down orally from preceptor to disciple. The students used to get the texts by heart without a single error in pronunciation and accent for which there are definite rules. The Vedās are called Śruti owing to this oral system of learning.

According to the Jaina legends the gospels preached by all the Tīrthaṅkaras were oral and upto Mahāvīra, the last and twenty-fourth Tīrthaṅkara the same system of preaching the sermons orally remained in practice but the art of writing existed in Mahāvīra's time though it was not used in writing down the books. According to Jaina Purāṇas[1] the first Tīrthaṅkara Lord Riṣabhadeva taught his two daughters named Brāhmī and Sundarī. The Brāhmi script was later on became famous after her name[2]. There are references in ĀVAŚYAKANIRYUKTI BHĀṢYA that Brāhmī script was originated by Lord Ādinātha. Thus the Jainas also shared the general Indian averseness to reduce the sacred texts into writing. When the literature grew more voluminous, the sūtra system was adopted as it was a very easy form for remembering the sacred literature. Much knowledge can be imparted in few words. The teachings of Lord Mahāvīra were reduced to Sūtra form by Gautama Gaṇdhara who was the head of Jaina hierachy and received direct teachings from omniscient Mahāvīra. Thus the whole of the Dwādaśānga Vāṇī is in Sūtra form. But gradually the sūtra system also could not help in preserving knowledge and the general attitude for not reducing the sacred texts into writing was modified.

---

1. इत्युक्त्वा महुराशास्य विस्तीर्णे हेमपट्टके ।
अधिवास्य स्वचित्तस्थां श्रुतदेवीं सपर्यया ।। १०३ ।।
विभुः करद्वयेनाभ्यां लिखन्नक्षरमालिकाम् ।
उपादिशल्लिपिं संख्यास्थानं चाङ्कैरनुक्रमात् ।। १०४ ।।
—Ādipurāṇa, 16th Parwa

2. (a) लेहं लिविवीहाणं जिणेण बंभीइ दाहिण करेणं ।
—Āvaśyakanirykti Bhāṣya

(b) तथा 'बंभि' त्ति ब्राह्मी=आदिदेवस्य भागवतो दुहिता ब्राह्मी वा संस्कृतादिभेदा वाणी तामाश्रित्य तेनैव दर्शिता अक्षरलेखनप्रक्रिया सा ब्राह्मी लिपिः ।
—Samavāyānga Sūtra Ṭīkā P. 36

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WHY SACRED TEXTS WERE REDUCED TO WRITING

The sacred texts which were previously in the form of sūtrās began to increase rapidly. Besides, new works came into being, texts on several subjects were written and commentaries and bhāṣyas on the original texts were made and this multiplication of knowledge necessiated the reduction of the sacred texts to writing.

RECURRING & DEVASTATING FAMINES

After the nirvāṇ of Mahāvīra in 527 B. C[1]. famines visited the land pretty often[2]. During Maurya Candra Gupta's reign there was a continuous draught for 12 years. This was followed by another famine which also lasted for a long time After the time of Sthool Bhadra, there was again a famine[3]. In short, after nirvāṇ of Mahāvīra several famines came in the country and due to these famines the retentive power of the memory of people began to decline.

Owing to the frequent famines many Jaina monks died. The knowledge which was in the memory could not be saved from destruction. Owing to only these famines Ācārya Bhadra Bāhu who had the complete knowledge of the sacred texts also migrated to south with a large body of Jaina monks numbering about twelve thousand[4], where most of the monks died. After the death of Bhadra Bāhu the complete knowledge of the sacred texts was lost.

CONFERENCES TO PRESERVE THE TEXTS

In the absence of Bhadra Bāhu who migrated to South India, Sthūla Bhadra who had the less knowledge of the Pūrvas became the Head of the Community which remained behind in Magadha. There was fear that the knowledge of the sacred texts might lapse into oblivion. A council of the Jaina monks who were in the North India was convened in Pāṭliputra at which eleven Aṅgās were compiled and the remanants of 14 Pūrvas were united to form 12 th Aṅga, the Diṭṭhivāya. This was the first attempt made by Jainas to reduce the sacred texts to writing. But when the adherents of Ācārya Bhadra Bāhu returned to North, they saw a big change among the Sādhus. It is also said that they had also changed the sacred texts though slightly. At this time Digambaras refused to acknowledge the canons compiled by Sthūl Bhadra and his followers and they declared that the Pūrvas and Aṅgas taught by Mahāvīra were lost to a great extent.

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1. Jacobi-Kalpa Sūtra- Introduction P. 8.
2. Ancient India Vol. III, by T. C. Shah.
3. History of Jain Monachism by S. B. Deo. P. 20
4. Mediaeval Jainism by B. A. Saletore P. 3

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After the Pāṭliputra conference several attempts might have been made to compile and reduce the sacred texts into writing, but two of them are important, one made by Digambaras and the other by Swetāmbaras. As for Digambars sources Shri Dharaśeṇācārya[1], the last Acārya who had retained the knowledge of one fraction of Aṇgās and Pūrvas felt the necessity of preserving the remaining Jñana (knowledge). He called two sages who afterwards became famous as Puṣpadanta and Bhūtabali[2]. and taught them the portion of the fifth aṇga. Viyāhapannatti and twelth Aṅga Ditthivāya. These were subsequently reduced into writing in Sūtra form by the two eminent pupils. Puṣpadanta composed the first 177 sūtras which are all embodied in the present "SATPRARŪPAṆĀ" and his colleague Bhūtabali composed the rest which is called ṢAṬA KHANḌĀGAMA. The date of composition of the above work is about 1st or second century B.C.

As per Swetāmbars[3] sources it has been stated that a second attempt was made in Vīr Samvat 980 (in about the middle of 5th or beginning of the 6th Century). A council was held at Vallabhī in Gujrāt for the purpose of collecting the sacred texts and writing them down. The Conference was attended by a large number of Jaina monks and was presided by Devardhigaṇi Ksamāśramaṇa, the head of the school and with the common consent by the Jaina monks who were present at that time, the Aṅgas and upāṅgas were comitted to writing.

Thus it is certain that the system of writing down the manuscripts was in practice even before Bhadra Bāhu as the works of Sidhānta cannot have originated at one period. It may be true that canons which were compiled by Puṣpadanta and Devardhigaṇi was the result of a literary activity that must have begun as soon as the organisation of monastic life was firmly established. As a matter of fact there are inscriptions of the 1st and 2nd century B.C. which confirm that the art of writing was much developed in those days. Thus it can safely be said that Devardhigaṇi's labour consisted merely of compiling the sacred texts partly with the help of old manuscripts and partly on the basis of oral traditions. This was the beginning of the religious manuscripts.

FACTORS WHICH HELPED THE ESTABLISHMENT OF THE GRANTHA BHANḌĀRS

When the method of writing down the sacred texts was fully adopted, it was but natural that great and best efforts were made to write down all the texts which were in existence. On seeing the increasing number of the manuscripts day by

1. Preface to Mahābandha p. 14 and Śrutāvatār p. 316
2. Ibid. by Vivudh Śridhar
3. Bhārtiya Jaina Śramaṇ Sanskriti Anc Lekhan Kalā. p. 16

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day, the Ācāryas and the Head of Community decided that the temples should be the place where these manuscripts should be preserved as they were the only place where the manuscripts could be kept safe and could be easily accessable to the scholars. The place began to be called by the name of Grantha Bhanḍārs i.e. Storehouses of knowledge. They are also called Śāstra Bhanḍārs.

SĀDHU'S WORK

The Jaina monks gave their best support to the establishment of the Grantha Bhanḍārs as they realised their great educational and social value. Since Ācārya Bhadra Bāhu upto 16th Century A.D. there were powerful personalities among them and their influence on the public was tremendous. They used to travel through out the country on foot and explained to the Jaina intelligentsia the importance of the sacred texts. Ācārya Kunda Kunda, Umāswāmi, Sidhasena, Devanandi, Devardhigaṇi, Aklank, Haribhadra Sūri, Jinasena, Guṇabhadra and Hemcandra etc, not only filled the Śastra Bhanḍārs with their own works but preached the importance of writing down the manuscripts to the masses. They took initiative in the foundation of these Bhanḍārs. They spent the best part of their life in establishing these store houses of knowledge for the posterity[1].

They explained to the masses that writting down of the manuscripts is not only essential from the educational or religious point of view but it is also a great source of earning goodness (Puṇya) for future. If we read the praśastis which are written at the end of the manuscripts, we shall see that most of the manuscripts have been copied out due to the result of teachings of these monks[2]. The Acāryas prea-

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(1) एहु सत्थु जो लिहइ लिहावइ, पढइ पढावइ कहइ कहावइ ।
जो णरु णारि एहु मणि भावइ, पुणह अहिउ पुण्यफलु व पावइ ।।
—Vaddhāmāṇ Kahā by Narsena

ये लेखयन्ति जिनशासनपुस्तकानि, व्याख्यानयन्ति च पढन्ति च पाठयन्ति ।
श्रवणन्ति रक्षणविधौ च समाद्रयन्ते, ते देवमर्त्यशिवशर्म नरा लभन्ते ।।
—Updeśa Tarangani.

(2) ये लेखयन्ति सकलं सुधियोऽनुयोगं शब्दानुशासनमशेषमलंकृतीश्च ।
छन्दांसि शास्त्रमपरं च परोपकारसम्पादनैकनिपुणाः पुरुषोत्तमास्ते ।।९४।।
किं किं नैर्न कृतं न किं विवपितं दानप्रदत्तं न किं ।
केवाऽऽपन्न निवारिता तनुमतां मोहार्णवे मज्जताम् ।।९५।।
नो पुण्यं किमुपार्जितं किमु यशस्तारं न विस्तारितं ।
सत्कल्याणकलापकारणमिदं यैः शासनं लेखितम् ।।९६।।

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ched that one who does not write or persuade others to write the Granthas or manuscripts, is good for nothing. Only those persons are regarded high and noble who distribute the manuscripts to others for the sake of spreading knowlege[1].

At the end of most of the manuscripts we find the following words written "one who writes or makes individuals to write, one who hears or one who makes others to hear, one who gives or one who makes others to distribute, is noble and sharer of Puṇya. He will surely attain Nirvāṇ some day. The Jaina teachers also stressed the daily reading of these manuscripts and due to inclusion of the Swādhyāya (self-reading) in the six duties for a layman, the system of writing of the manuscripts increased day by day and more and more books were placed in the śāstra bhaṇḍārs as they were the centres of reading.

BHAṬṬĀRKAS & JATĪS

Bhaṭṭārkas and Jatīs or Śrīpūjyas and their disciples called Mandalācāryas, Pāndyās and Brahmacārīs etc. were the originators of the Caityawāsi system. The Bhaṭṭārkas and Jatīs had great influence on the Jaina community for about seven to eight hundred years. Besides their other contributions to the Jaina community, their services towards the establishment of the Śāstra Bhaṇḍārs were valuable and noteworthy. Though they used to travel throughout the country but for a sufficient time and specially in rainy season they used to live at fixed places and such places of their stay became the centres of the manuscript libraries. They were great scholars also. They wrote works themselves and placed their copies in the various temples. Even today the centres of these Jaina Monks are the big centres of Śāstra Bhaṇḍārs, namely Nāgaur, Āmer, AJmer, Pāṭan, Jaisalmer, Ahmedābād, Bikāner, Jaipur, Kāranjā, Ḍūngarpur, Jainabidri. All the Grantha Bhaṇḍārs were established by these Bhaṭṭārkas. As for example the Śāstra Bhaṇḍār of Āmer was established by the Bhaṭṭārak Mahendra kīrtī in the 17th Century. The Granth Bhaṇḍār of Ajmer was founded by the Bhaṭṭārak in 12 th Century. The famous Granth Bhaṇḍārs of Nāgaur and Jaiselmer were established in Saṁvat 1572 (1515 A.D.) and in 12th Century respectively. They used to engage several scholars and copyists to copy out the works. On

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(1) (a) तहि केवलि चरिउ अमरछरेण, णायणंदी विरयउ विछरेण ।
जो पढइ सुणइ भावइ लिहेइ, सो सासय सुहु अविरल लहेइ ।।

—Sudaṇsaṇa Cariyu by Naynandi

(b) पढै सुणै उपजै सुबुधि हवै, कल्याण शुभ सुख धरण ।
मन हरसि मनोहर इम कहै, सकल संघ मंगल करण ।।

—Dharma Pariksā by Manohardās

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religious days they pressed the masses to present such manuscripts to the temples and Granth Bhanḍārs. Most of the manuscripts which are available in the Libraries, were presented to the temples by the Śrāvakas on the advice of these monks.

(1) As for example a copy of Uttarapurāṇa of Puṣpadanta was presented to Muni Dharmacandra by Śri Paharāja and Dhanaraj and his wife Pāṭamdey in Saṁvat 1577 (1520 A.D.) after getting the manuscript written[1].

(2) In Saṁvat 1533 (1476 A.D.) Dhanakumār Carita was copied for the sake of Muni Ratan Bhūṣaṇa and presented to him by Sāha and Dāsā at Nayanpur[2].

(3) In Saṁvat 1616 (1559 A.D) the manuscript of Pānḍava Purāṇa was presented to Mandalācārya Lalitakīrti at Āmer by Śri Nemā in the Neminatha Jain temple[3].

(4) The manuscript of Yaśodhara Carita was presented to Ācārya Śubha Candra who was the pupil of Bhaṭṭārak Candrakīrti by Sāh Nāthu in Saṁvat 1661 (1504 A.D.)[4]

---

(1) संवत् १५७७ वर्षे.....नागपुर वास्तव्ये साधु अर्हंदास तद्भार्या अल्हासिरि तत्पुत्र साधु पहराज द्वितीय धनराज भार्या पाटमदे एतैरिदं शास्त्रं लिखाप्य मुनिश्रीधर्मचंद्राय दत्तं ।

--Uttarpurāṇa Ṭīka-Āmer Śastra Bhandār

(2) संवत् १५३३ वर्षे पौष सुदि ३ गुरौ श्रवणनक्षत्रे श्रीनयनपुरे सुरत्राण गयासुद्दीन राज्ये.....तच्छिष्य मुनि रत्नभूषण तन्निमित्ते खंडेलवालान्वये साह नाथू तद्भार्या नैणसिरि तयो पुत्राः पचायण भार्या पुंसरी । साह तेजा भार्या तेजासिरि तत्पुत्र साह डूंगर । साह गोल्हा भार्या गोल्हसिरी तयोः पुत्रौ साह दासा तयोः निजज्ञानावरणीय कर्मक्षयार्थमिदं धन्यकुमारचरित्रं स्वहस्तेन प्रदत्तं ।

--Praśasti Sangraha Āmer Sāstra Bhanḍār-Jaipur

(3) संवत् १६१६ वर्षे भाद्रपदमासे शुक्लपक्षे चतुर्दशीतिथौ बुधवासरे धनिष्ठानक्षत्रे आमेर महादुर्गे श्रीनेमिनाथजिनैचत्यालये श्री राजाधिराजभारामल्लराजप्रवर्तमाने.....साह नेमा इदं शास्त्रं पांडवपुराणनामानं मंडलाचार्यश्रीललितकीर्तये घटापितं दशलक्षण-व्रतोद्योतनार्थं ।

--Pāṇḍava Purāṇa--Āmer Śāstra Bhanḍār-Jaipur

(4) संवत् १६६१ श्रावणमासे.....साह नाथु तेनेदं यशोधरचरित्रं लिखाप्य भट्टारक श्री चन्द्रकीर्ति तस्य शिष्य आचार्यशुभचन्द्राय दत्तं कर्मक्षयनिमित्तं ।

--Yaśodhara Carita.

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(5) In the year 1634 Bāī Karmā presented Jai Kumār purāṇa to Brahmakāmarāja in the city named Surat[1].

(6) Ādipuraṇa was presented to Bhaṭṭārak Surendra Kīrti by Dewān Balcandra Chābra in Saṁvat 1833 (1766 A. D.[2])

(7) Pravacana Sāra was presented to Muni Dharma Candra in Samvat 1577 (1502 A.D) at Nagaur[3].

(8) Bhāva Sangraha of Devasena was presented to Ācārya Lalitakīrti by Sah Malu in Saṁvat 1609 (1552 A.D) at Śerpur[4].

(9) In Samvat 1551 (1494 A.D.) Labdhisār was presented to Muni Laxmī Candra by sri Pāsa śah at Medpāṭ śripur Nagar[5].

(10) In Saṁvat 1632 (1575 A.D) Praśnottara Śrāvakācar of Sakalkīrti was copied by Pandit Ratna for Bhaṭṭārak Lalita Kīrti[6].

Moreover whenever, they found any manuscript lying. unpreserved or in a bad coundition, it was placed in the Sāstra Bhandār by these monks, Due to this system of collection we find today several manuscripts written outside the places where the Śāstra Bhandārs are situated. Thus the institutions of Bhattārkas ond Śri Pūjyas were the best supporters in the establishment, safe preservation and enhancement of the Śāstra Bhandārs. Their services in this respect will always be remembered.

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(1) संवत् १६९१ वर्षे गुज्जर्देशे श्री सूरतविंदार श्रीवासपूज्यचैत्यालये हूंवडजातीय·····
·····बाई करमा ब्रह्मश्रीकामराजाय जयकुमारपुराणं दत्तं ।

Jaikumār Purana.

(2) संवत् १८३३ वर्षे·····भट्टारक श्री १०८ श्री सुरेन्द्रकीर्तये दीवानश्रीबालचन्द छावडागोत्रस्तद्विधं दशलक्षणव्रतोद्यापनार्थं इदं पुस्तकं घटापितं ।

--Ādipurāṇa--Āmer Śāstra Bhanḍār-Jaipur

(3) Āmer Bhanḍār Praśasti Sangrah Page. 36

(4) Rājasthān ke Śastra Bhandār ki Grantha Suchi Vol III. p. 21

(5) --do- p. 32

(6) --do-- p. 32

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RULERS & ADMINISTRATORS

Rulers and Statesmen contributed equally to the establishment and preservation of the Jaina Grantha Bhanḍārs. The Rulers who were non-Jainas also saved these Bhanḍārs from destruction. The South India dynasties like Rāṣṭrakūtas Cālukyas, Pandyās and Gangās gave their best assistance to these Bhanḍārs and due to the support of these kings, there are still great centres of literature. Mahārājā Jaya Singh Sidha Rāy who was very fond of learning established a Royal Library by getting good many books written on the different subjects. He got several copies of Sidha Hema Vyākaraṇa prepared and presented them to the scholars and various Grantha Bhanḍārs. Kumārpāla established 21 Śāstra Bhanḍārs in every one of which he placed a copy of Kalpa Sūtra written in golden ink[1]. He at his Guru Hemcandra's advice employed several hundred scribes to make copies of the scriptures and distributed them all over India. A number of manuscripts still exists. He himself used to visit the libraries and took much interest in them. Pethaḍadeva, the Minister of Māndavgarh also established seven Bhanḍārs.

Among the Administrators, ministers and Dewāns of the various states who founded and gave support to the establishment of the Śāstra Bhanḍārs may be mentioned the names of Vastupāl, Tejapāl, Pethaḍa Sāh of Mandava, Bharata, Nanna, Nānū Godhā, Balcandra Chābrā, Amarcanda and others. Vastupāl and Tejapāl were interested in establishing the Śāstra Bhanḍārs. Vastupāl[2] who built one of the famous temples at Mount Abu, established a Bhanḍār also at a cost of 18 lakhs, which was later on destroyed by the Muslim invaders. Vastupāl wrote one manuscript with golden ink and six manuscripts on Palm leaves. Pethaḍa[3] Sāh the minister of Māṇḍavagrah was the follower of Ācārya Dharma Sūri and during the preach of his Guru whenever there comes name of Gautama, the minister presented one gold coin for the writing of the manuscripts. He established seven Śāstra Bhanḍārs including one at Abu at a cost of 36 thousand gold coins. He provided silken satchels and gold plates to protect leaves from thumb impression at the time of reading. Nānū Godhā[4] who was the minister of Rājā Mānsingha requested Śri Bhaṭṭāraka Gyānkīri to compose Yaśodhara Carita. Bal Candra[5] Chabra and Amar Candra who

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1. श्रीकुमारपालेन सप्तशतलेखकपार्श्वात्६लक्ष ३६ सहस्त्रागमस्य सप्तप्रतयः सौवर्णाक्षराः श्रीहेमाचार्यप्रणीतव्याकरण–चरितादिग्रन्थानामेकविंशति प्रतयो लेखिताः ।

   —Upadeśa Taraṅgiṇi p. 140

2. Bhārtīya Jaina Śramaṇa Samskriti Ane Lakhan Kalā by Muni Punya Vijai. p. 83
3. Updeśa Taraṅgini page 134.
4. Yaśodhar Carita preserved in Āmer Śāstra Bhanḍār, Jaipur.
5. Vīra Vānī vol. I

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were the Dewāns of the Rulers of Jaipur State, got written several manuscripts and distributed to the various Śāstra Bhandārs of Jaipur City. They also constructed Jain temples in Jaipur City and established Śāstra Bhandārs in them.

Bharat[1] and Nanna, the ministers of Rasṭrakūṭa dynasty in Mānyakheṭa requested the famous poet Puṣpadanta to compose Mahāpurāṇa in Apabhraṁśa language in 9th Century and patronised the poet. The minister also got many copies of the Mahāpurāṇa and distributed them in various parts of India.

Mohan Dāsa who was the Dewān of Mahārajā Sawai Jai Singh (1678 to 1724) constructed a very big temple in Āmer and established a Grantha Bhanāār in it.[2]

Dewān Ramcandra Chābrā (1784), Rao Kripārām Pāndyā (1782 to 1790) and several other Dewāns of Āmer and Jaipur gave their full support for the establishment of Granth Bhanḍārs and copying out the manuscripts for distribution.

ŚRĀVAKAS

The Śrāvakas played a prominent part in the preservation of these Bhanḍārs. They enhanced the number of manuscripts by their presentation to Śāstra Bhanḍārs. On every religious day they used to offer some book. They used to request the scholars and monks to compose the new works and when the new works were completed they got several copies written and presented one copy to each Śāstra Bhandār. They gave support to the scholars. Caudharī Devarāj, Nemicanda Śrīdhar, Sādhu Bhullan, Toḍarmal, Harsa Sāha, Hemrāj were among the thousands of Śrāvakas who requested the scholars and got prepared the manuscripts. The most important and valuāble contribution of these Śrāvakas was that they always wanted the books in the common and national language and also requested the authors either to translate the original works into common language or to compose the new one so that they could easily be able to read these works themselves. Moreover there were several merchants and bankers who got written several copies of these manuscripts and distributed them to the various manuscript libraries for the sake of reading. After the down fall of the institution of Bhaṭṭārakas, they saved the Śāstra Bhandārs from disintegration. They took the management in their own hands and in the time of muslim attacks they concealed them in the basements of the temples. In the later period of 17th to 19th Century, there had been many Hindi Scholars in Rājasthān and Gujrāt who not only composed the works but also shared equally in

1. Uttara Purāna of Puṣpadanta.
2. Vīravāni, Jaipur. Vol. I.

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writing down the manuscripts and supplied them to various places. They were so enthusiastic that as soon as the learned scholar Pandit Toḍar Mal of Jaipur (18th Century) translated the voluminous Prākrit work of Gommaṭasār into Hindi prose, the manuscript copies of this work were got written down and supplied to important Bhanḍārs of not only of Upper India but of South India also. In the later period they formed an institution where only copying out of manuscripts was done. These institutions existed in most of the important literary centres such as Āmer, Sāṅgāner, Cāksu Toḍāraisingh, Nāgaur, Jaisalmer, Ḍuṅgarpur, Sāgwāra, Sāmbhar etc. Such an institution was closed only 40 years ago in the Jaipur City after the system of printing came fully in vogue.

Some of the names of the Śrāvakas out of the thousands are given here under:—

(1) Dharṇā Sāh under the preachings of Jina Bhadra Sūri presented some manuscripts written on palm leaves to the Bhandār of Jaisalmer.[1]

(2) Sahajapāl who lived in Ahmedābād wrote himself hundred manuscripts for presentation to the Grantha Bhanḍārs.[2]

(3) Devasunder and Somasunder of Tapāgacha undertook the restoration of Bhanḍārs at Pāṭan and Khambāt.[3]

Raidhu, the famous Apabhraṁśa poet wrote more than twenty books in Apabhraṁśa language and every one of them was composed on the initiative of the Śrāvakas. The poet also presented his works to the Śrāvakas after giving their full description. In his Dhankumāra[4] Carita he gives full story of Naṭṭala Śāh who requested him to compose the work. Naṭṭala Śāh was famous throughout India and

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१. संवत् १४८७ वर्षे श्रीखरतरगच्छे श्रीजिनराजसूरिपट्टालंकार श्रीगच्छनायक श्रीजिनभद्र सूरिगुरूणामुपदेशेन पुस्तकमेतल्लिखितं, शोधितं च । लिखापितं शाह धरणाकेन सुतसाइया सहितेन ।

२. श्रीमदहम्मदावादवास्तव्यः संघनायकः । सहजपालनामाऽऽसीत्, पुण्यप्राग्भारभासुरः ।।१५।। ज्ञानावरणकर्मोत्थध्वान्तध्वंसविधित्सया । गुरूणामुपदेशेन, ससंघपतिरादरात् ।।२३।। पदमाईप्रियापुत्रविमलदाससंयुतः । अलेखयत् स्वयं वृत्तेरमुष्याः शतशः प्रतीन् ।।२४।।

Praśasti of Kalpa Kirnāwali

3. A Descriptive Catalogue of Manuscripts in the Jain Bhanḍārs of Paṭṭan P. 40

4. Praśastri Sangrah of Āmer Śāstra Bhanḍār, Jaipur. P. 105.

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had his business in all the provinces at that time. He also requested Kavi Śrīdhara to compose Parswanātha Caritra in the year 1189 A.D.

Māṇṇika Rāja wrote his Nāga Kumāra Carita at the request of Toḍar Mal who was famous in his time as Vastupāl was famous in 12th Century in Gujrāt.[1]

Yaśah Kīrti composed the Pāṇḍava Purāṇa in Apabhraṁsa language and presented his work to Kśemrāja the son of Vilha.[2]

Jinadatta Carita, a Hindi work of 12th Century was composed by Rajasing on the request of the Śrāvakas.[3]

Ḍūngara kī Bāvanī was constructed by the poet Padam Nābha on the request of Ḍungara in 15th Century.[4]

Caubīsi Gīta was composed by Delha on the request of some Śravakās in the 14th Century.[5]

Jambū Swāmi Carita was composed by Śri Nāthurām on the request of Kiśan Dev son of Mool Cānda.[6]

Jain ladies also took great interest in getting the manuscripts written by the scholars and copyists. Poet Śhridhar, wrote his Bhaviśyadatta Carita on the request of Rūpaṇī wife of Nārayan.[7]

TEMPLES

Except a few, all the Grantha Bhanḍārs are situated in the Jaina temples and Upāsarās. This shows that in the past these temples remained the centres of learning. The Bhaṭṭārkas, Jatīs and Pāṇḍyās, and also some of the scholars used to live in the temple and worked there. They also imparted the religious and other

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1. Praśasti Sangraha of Āmer Śāstra Bhanḍāra, Jaipur. P. 113
2. Ibid. P. 122.
3. Manuscript preserved in Śāstra Bhandāra, Jain Temple Paṭodi, Jaipur.
4. Śāstra Bhanḍār Tholiyā Jaina Temple, Jaipur.
5. Rajasthān ke Śāstra Bhanḍāron kī Sucī, Part II. P. 379
6. -do- Part III. page 211
7. Praśasti Sangrah of Āmer Śāstra Bhanḍār, Jaipur. P. 153.

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kinds of education to the students at their residence. Students were not taught only religious books but other subjects also such as Grammer, Āyurveda, Jyotiśa and Mathematics etc.

We find a Jaina temple even where there are only a few families and in every temple there is a Grantha Bhaṇḍār attached to it having a small or large number of manuscripts. This shows that not only in the past but even today the temples are the centres of intellectual activities. This condition is specially applicable to the Jaina temples of Rajasthān. The Grantha Bhaṇḍārs of Nāgaur, Jaisalmer, Bikāner, Alwar, Bharatpur, Jaipur Ajmer, Tonk, Udaipur, Ḍūngarpur, Koṭa, Būndi, Kāmā, Deeg etc. are situated in temples only.

MATERIAL USED FOR MANUSCRIPTS

Manuscripts which are housed in the Grantha Bhaṇḍārs are of various kinds. In the VRIHAD KALPA SŪTRA five kinds of books are described:–

गन्डीपुस्तकः कच्छपीपुस्तकः मुष्टिपुस्तकः सम्पुटफलकः
छेदपाटीपुस्तकश्चेति पुस्तकाः ।

These five kinds of books are mainly those which are written on palm leaves. Now we shall consider the various kinds of material on which manuscripts were written. Some of them which are found frequent in the Grantha Bhaṇḍārs are as follows :–

Manuscripts written on Palm Leaves
Manuscripts written on Bhojpatra
Manuscripts written on Cloth
Manuscripts written on Paper
Manuscripts written on Paper
Manuscripts written on Copper Plates

MANUSCRIPTS ON PALM LEAVES

When the system of reducing the sacred texts into writing was adopted, palm leaves were used for writing. Before 13th Century, the paper industry was neither developed adequately nor was it considered proper to write the manuscripts on paper. The oldest dated manuscript found in one of the Grantha Bhaṇḍārs of Jaisalmer is of 11th Century and is written on palm leaves. This is a manuscript of OGHA NIRYUKTI VRITTI of Saṁvat 1117 i.e. 1060 A D. There is a description

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found in the KUMĀRPĀL PRABANDH that once the King Kumārpāl went to visit the library. Seeing that the books were being written on paper he enquired the reasons for this and he was told that due to the shortage of palm leaves the papers were used.[1]

The manuscripts written on pālm leaves are frequently available in the Bhanḍārs of South India in a good number and in the Bhanḍārs of Paṭṭan, Cambay, Dhalaka, Karnāvatī, Vijapur, Candawāti, Jaisalmer, and Prahladanpur. The pālm leaves manuscripts are also of various kinds such as written in ordinary ink, and in golden ink and illustrated one.

All the pālm leaves manuscripts have either one hole in the middle or with two holes on the left and the right in case of long manuscripts. The manuscripts are generally placed between two wooden plates.

MANUSCRIPTS WRITTEN ON CLOTH

Cloth was a material used by Jaina Scholars for the manuscripts and specially the Citra Paṭās. Yantra Paṭās, small Stotrās (prayers) and other such material used to be written on cloth. The earliest manuscript written on cloth and found in Jaina Śāstra Bhanḍār of Paṭṭan is of 1361 A.D. This manuscript consists of 92 leaves measuring 25'x5". The manuscript is well preserved and the letters are very clear. The other manuscript is of 1396 A. D. and is Sangrahaṇi Ṭippaṇkam preserved in the same Bhanḍār. There is another manuscript Pratiṣṭhā Pāṭha in the Grantha Bhanḍār of Pārswanātha Jaina Temple of Jaipur. This manuscript was written in the 17th Century. Some manuscripts are illustrated with coloured pictures which represent the Tīrthaṅkars. There is a painting on cloth in a Grantha Bhanḍār Pāṭodi Jain temple, Jaipur in which the idea how the Rājpūta Rulers became dependent on the British, is shown. The maps of three worlds, Jambū Dwīpa, Videha Kśetra, Aḍhai Dwīpa and other places according to the Jaina Geography are available in abundance in the Grantha Bhanḍārs.

MANUSCRIPTS ON PAPER

In most of the Grantha Bhanḍārs in Northern India, manuscripts are generally found written on paper. But there is no such manuscript written before

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१. एकदा प्रातर्गुरून् सर्वसाधूंश्च वन्दित्वा लेखकशालाविलोकनाय गतः । लेखकाः कागदपत्राणि लिखन्तो दृष्टाः । ततःगुरुपार्श्वे पृच्छा । गुरुभिरूचे श्रीचौलुक्यदेव ! सम्प्रति श्रीताडपत्राणां त्रुटिरस्ति ज्ञानकोशे. अतः कागदपत्रेषु ग्रन्थलेखनमिति ।

–Kumārpāl Prabandh. P. 16

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13th Century. Manuscript written in 13th Century are good in number in some Bhanḍārs of Rājasthān as well as of Gujrāt. This shows that in 13th Century the paper industry was much developed. The paper was manufactured in various places of India and was widely manufactured in Rājputānā also. The paper Industry was carried out at some places, such as Sāṅgāner, and Bikāner. The manuscripts which are in the several Grantha Bhanḍārs of Jaipur āre written on paper which was prepared in Sāṅgāner which is 8 miles from Jaipur City.

The manuscripts written on paper are of several size and also of various kinds. The leaves are numbered only on one side. The corners of left and right of the several manuscripts are decorated with the various kinds of paintings in red and blue. Paper manuscripts are found written in golden and silver ink. They are also illustrated one. Such manuscripts are found generally in Swetāmbar Grantha Bhanḍārs. There is manuscript of Kalpasūtra written in golden ink and richly illustrated which might cost about a lakh.

Manuscripts written on wooden plates and copper plates are few in number. But all the Yantras which are in the Jaina temples are written on copper plates.

There is a large Yantra Literature in Jaina temples. All the Yantras are either on copper or bronze plates. Except these, there are silver and gold plates on which also Yantras and Mantras are written and are placed in temples.

पट्टिकातोऽ लिखच्चेमां सर्वदेवाभिधो गणि : ।
आत्मकर्मक्षयायाय, परोपकृतिहेतवे

—Commentary of Uttarādhyayana by
Nemi Candra (12th Century)

There is a Kāṣṭha Paṭṭikā in Jaisalmer Bhanḍār which is also illustrated.

The copyists of the manuscripts used to write with special pens which were prepared by the experts. Different kinds of pens were used in writing the manuscripts on palm leaves, paper or cloth, In Saṇskrit we shall see the various types of pen described in the following lines :-

ब्राह्मणी श्वेतवर्णा च, रक्तवर्णा च क्षत्रिणी । वैश्यवी पीतवर्णा च, असुरी श्यामलेखिनी ॥१॥
श्वेते सुखं विजानीयात्, रक्ते दरिद्रता भवेत् । पीते च पुष्कला लक्ष्मीः, असुरीक्षयकारिणी ॥२॥
चिताग्रे हरते पुत्रमधोमुखी हरते धनम् । वामे च हरते विद्यां, दक्षिणा लेखिनी लिखेत् ॥३॥
अग्रग्रन्थिहरेदायुर्मध्यग्रन्थिहरेद्धनम् । पृष्ठग्रन्थिर्हरेत्, सर्वं निर्ग्रन्थिलेखिनी लिखेत् ॥४॥
नवांगुलमिता श्रेष्ठा, अष्टौ वा यदि वाऽधिका । लेखिनी लेखयेन्नित्यं, धनधान्यसमागमः ॥५॥

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KINDS OF INK USED

The ink used in writing the manuscripts was also of various kinds. There are six kinds and their method of preparation was also different. Three kinds of ink used for writing on palm leaves are as follow:—

1st kind

सहवर-भृङ्ग त्रिफलाः, कासीसं लोहमेव नीली च ।
समकज्जल बोलयुता, भवति मषी ताडपत्राणाम् ।।

2nd and 3rd kind

कज्जल पा (पो) इण बोलं, भूमिलया पारदस्स लेसं च ।
उसिणजलेण विघसिया, वडिया काऊण कुट्टिज्जा ।।१।।
तत्तजलेण व पुणओ, घोलिज्जंती दढं मसी होइ ।
तेण विलिहिया पत्ता, वच्चह रयणीइ दिवसु व्व ।।२।।
कोरडए चि सरावे, अंगुलिआ कोरडम्मि कज्जलए ।
मद्दह सरावलग्गं, जांव चिय चि [क्क] गं मुअइ ।।३।।
पिचुमंदगुंदलेसं खायरगुंदं व बीयजलमिस्सं ।
भिज्जवि तोएण दढं, मद्दह जा तं जलं सुसइ ।।४।।

4th kind

Means of preparation for writing on the paper or cloth :–

निर्यासात् पिचुमन्दजाद् द्विगुणितो बोलस्ततः कज्जलं,
संजातं तिलतैलतो हुतवहे तीव्रातपे मर्दितम् ।
पात्रे शूल्वमये तथा शन (?) जलैर्लाक्षारसैर्भावितः
सद्भल्लातक-भृगंराजरसयुक् सम्यग् रसोऽयं मषी ।।१।।

5th and 6th kind

मष्यर्धे क्षिप सद्गुन्दं, गुन्दार्धे बोलमेव च ।
लाक्षा बीयारसेनोच्चैर्मंदयेत् ताम्रभाजने ।।१।।
बोलस्य द्विगुणो गुन्दो, गुन्दस्य द्विगुणा मषी ।
मर्दयेद् यामयुग्मं तु, मषी वज्रसमा भवेत ।।१।।

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There were also some rigid principles of writing the manuscripts and the writer had to follow them. How long the letters should be and of which size, where the letters should be curved and where they are required to be written in straight way:–

अक्षराणि समशीर्षाणि, वर्तुलानि घनानि च ।
परस्परमलग्नानि, यो लिखेत् स हि लेखकः ।।
समानि समशीर्षाणि, वर्तुलानि घनानि च ।
मात्रासु प्रतिबद्धानि, यो जानाति स लेखकः ।।
शीर्षोपेतान् सुसंपूर्णान् शुभश्रेणिगतान् समान् ।
अक्षरान् वै लिखेद् यस्तु, लेखकः स वरः स्मृतः ।।

QUALIFICATION OF COPYISTS

Every layman was not allowed to write or copy out the manuscripts. The writer should have been familiar with the Alphabets of every state and an expert in all the languages. He should be genius, good in talking, sensible, and having control over his INDRIYAS:

सर्वदेशाक्षराभिज्ञः सर्वभाषाविशारदः ।
लेखकः कथितो राज्ञः सर्वाधिकरणेषु वै ।।१।।
मेधावी, वाक्पटुर्धीरो, लघुहस्तो जितेन्द्रियः,
परशास्त्रपरिज्ञाता, एष लेखक उच्यते ।।२।।

The writer should possess the various instruments of writing. These have been described in the following stanza:

कुंपी १ कज्जल २ देश ३ कम्बलमहो ४ मध्येच शुभ्रं कुशं ५,
कांबी ६, कलम ७, कृपाणिका ८, कतरणी ९, काष्ठं १० तथा कागलम् ११ ।
कोकी १२, कोटरि १३, कलमदान १४, क्रमणे १५, कट्टि १६ स्तथा कांकरो १७,
एतै रम्यककाक्षरैश्च सहितः शास्त्रं च नित्यं लिखेत् ।।१।।

HANDLING THE MANUSCRIPTS

In the end of the manuscripts, the writer writes some advice for the readers. He requests the readers to handle the manuscript properly as with great difficulty the manuscript was written. They also used to write that they have done only true copy

1. Bhārtīya Jaina Śramāna Sanskriti Ane Lekhankalā. P. 48

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of the manuscript from other manuscript without changing any word and if there is any mistake, they should not be blamed for the same.

अदृष्टदोषान्मतिविभ्रमाद्वा, यदर्थहीनं लिखितं मयाऽत्र ।
तत् सर्वमार्यैः परिशोधनीयं, कोपं न कुर्यात् खलु लेखकस्य ।।

यादृश पुस्तकं दृष्टं, तादृशं लिखितं मया, यदि शुद्धमशुद्धं वा मम दोषो न दीयते ।।
भग्नपृष्ठिकटिग्रीवा, वक्रदृष्टिरधोमुखम् । कष्टेन लिखितं शास्त्रं, यत्नेन परिपालयेत् ।।
बद्धमुष्टिकटिग्रीवा, मंददृष्टिरधोमुखम् । कष्टेन लिखितं शास्त्रं, यत्नेन परिपालयेत ।।
लघु दीर्घ पदहीण वंजणहीण लखाणु हुई, अजाणपणइ मूढपणह पंडत हुई ते सुधकरी भणज्यो ।।

MANAGEMENT OF THE GRANTHA BHANḌĀRS

Granthas enjoy the same respect as Gods and they are respected as next to Tīrthaṇkaras in the Jaina religion because what is written in the texts, originally came out from the mouth of the Tīrthaṇkaras as such the Grantha Bhanḍārs are held in great esteem. Every one going to a temple has to visit the Grantha Bhanḍār also and to read some lines of a manuscript. Thus the Grantha Bhanḍārs have an important place in the society. The management of the Grantha Bhanḍārs is entrusted to such persons who are either the scholars or possess some knowledge about the manuscripts.

In ancient time, the management of the Śāstra Bhanḍārs was under the guidance of the monks and Sādhus. From 13th Century Bhaṭṭārkas became influencial and the Śāstra Bhanḍārs came under their control. In the beginning they were the great scholars so they themselves managed the Śāstra Bhanḍārs very efficiently. They had with them several persons who used to be experts in writing and copying out the old manuscripts. Wherever they used to go, they used to keep with them a number of manuscripts. They exercised great vigilance over manuscripts. Whenever it was found that particular leaves of the manuscript were damaged, then immediately new leaves were substituted for the damaged oneṣ. Veshthans, wooden plates were also often replaced. Some time they used to sell the manuscript to the Śrāvakas for placing them in other Śāstra Bhanḍārs. In short we can say that the Bhaṭṭārakas and their pupils had full control over the management of the Śāstra Bhanḍārs.

But after the down fall of this institution the management of the Bhanḍārs came into hands of the House holders. Some of the Śrāvakas were great scholars in their time. There was remarkable progress in the number of manuscripts. But some time after the management vested into the hands of illiterates and persons of backward ideas, neither the Jainas used the manuscripts nor they allowed persons of other religion to do so. Some times the manuscripts remained in locked for years and were reduced to ashes.

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Generally every Bhanḍār whether it is a big or small is managed or run on the lines of a library. Every manuscript is entered in a register which is called Granth Sūci or catalogue of the manuscripts in which names of the manuscripts, authors and their language are quoted. The number of the register is also pasted on the Vesṭhanas of the manuscripts so that there may be no inconvenience in taking out the manuscripts from the Bhanḍārs. Previously when there was no Almirāh system, all the manuscripts were either placed in cloth bags or in wooden boxes. At present also the same system of cataloguing exists. I have seen several Grantha Bhanḍārs where full account was maintained of Granthas i.e. how many have been issued to the Śrāvakas for reading and how many were returned by them and how many were kept in the Śāstra Bhanḍārs. This account was maintained daily. Full name and address of the readers were written and receipt signatures taken in Bahīs. There was a rule according to which a complete manuscript was not given to the readers but either half of it or a smaller part was issued. There were two advantages in this system. The first was that more than one person could read the manuscript and the second was that the book could not be completely lost.

Every year either on the day of Śruta Pancamī[1] or in the month of Bhādrapad all the manuscripts are taken out from the room and kept in the sun shine for some time so that there may be no danger to the manuscripts from worms and dampness.

In order to create some interest among the persons, the management some time arranges exhibitions in the temples on rhe religious days or at Śruta Pancamī. These functions are attended by the members of the community. On these occasions they show the importance of the manuscripts.

There used to be a section in every important library where the work of writing down or copying out the new manuscripts was done. From these places outsiders also got the manuscripts written for them. These copyists were like printing presses and they used to earn their livelihood by writing the manuscripts. Pen-holders, ink and other material of writing were either supplied by the temple or they used to manage for themselves.

In these libraries daily sermons are held. A scholar reads a religious work and others listen to him. This system of Śāstra Sabhā is still in vogue at several places. The Śāstra Sabhā of Jaipur and Agra ever remained famous. In these conferences the importance of the writing down of the manuscripts is also imparted to the listeners. In the noon speeches are held. In Agra at the time of Banārsi Dāsa

1. It comes always on the 5th day of bright Jeṣṭha month.

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(17th Century) there was a very good association, where the learned and old persons used to come and discuss with each other the principles of religion and other subjects. These persons used to request scholars to write new works of their choice in order to quench their thirst of learning.

Upto the 19th Century the management of the Grantha Bhaṇḍārs remained good, and great care was taken to save the manuscripts from destruction. But during the last one century due to the printing presses the care for manuscripts was less and less. When the readers could get printed books of the same author, they began to forget to read the manuscripts and as such the attention towards the safety of the manuscripts fall down. During the last 50 years the management of the Grantha Bhaṇḍārs turned from bad to worse and as such the condition of the Grantha Bhaṇḍārs at present is not good in the villages and towns.

HOW THE MANUSCRIPTS ARE PRESERVED

Manuscripts are handled with great care in the Śāstra Bhandārs by the management. There is a scientific process through which a manuscript is to be passed before it is placed in the Śāstra Bhaṇḍārs. Apart from the process there are strict instructions written at the end of the manuscript, that the manuscript was written with great difficulty so it should be preserved with great care.[1] The manuscripts are rarely given to every one because it is stated that these books when passed on into other hands are seldom returned.

लेखिनी पुस्तकं रामा परहस्ते गता गता ।
कदाचित् पुनरायाता त्नष्टा मष्टा च चुम्बिता ।।

WOODEN BOARDS

Every manuscript is placed between two wooden boards of the size of the manuscript. These boards are prepared specially for them. There may be one or two holes in the Boards. One hole is made in the centre while two holes are on both the sides of the boards so that the string in which the manuscript is strung may also pass on and the manuscript may be tightened. Wooden boards are used specially for palm leaves manuscripts but when manuscripts written on papers came into use, paper boards began to be used as they were cheaper and also available easily in the market. Cloth was used to be wrapped on these boards. Most of the manuscripts were written on paper are under the card boards.

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१. कष्टेन लिखितं शास्त्रं यत्नेन परिपालयेत् ।

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STRING TOGETHER

As already said that palm leaves manuscripts have either one hole in the centre or two holes on both the corners. In these holes silken or cotton string used to be passed on. This string used to serve a good help to the readers while reading the manuscripts. Moreover due to this string the leaves of the manuscript are not loosend and remained tight. Due to this string, i. e. Granthi, the manuscript began to be called Granthas and store houses of these manuscripts as GRANTHA BHANḌĀRS. But the manuscripts written on paper are not strung together though the manuscripts written in 13th to 16th Century have some space left in the Centre and possess some sign but these manuscripts do not contain holes.

VEṢṬANA

After the manuscripts are strung together they are placed in Veṣṭana which are made of cloth. The piece of cloth of the same length and breadth which used for wrapping the manuscripts is called Veṣṭana. Generally one manuscript is kept in one Veṣṭana. The Veṣṭanas are prepared locally.

BOXES

These Veṣṭanas and Vastās were placed in the wooden boxes so that they might remain safe, and rain wind or worms may not harm the manuscript.

UNDERGROUND ROOMS

At the times of invasion the manuscripts were placed in the underground rooms of the temples. In most of the temples such rooms called Bahrās, are found. Due to these underground rooms numberless manuscripts had been saved, but in some cases manuscripts once placed were never brought out again. The Bhanḍārs of Nāgaur, Āmer, Ajmer, Bharatpur, Kāmā, Bayānā, Baswā and Dausā were previously in the underground rooms of the temples and could be saved only because they were underground. These were constructed in such a way that from outward when they were closed by placing a stone ṣlab on the door of the room it appeared as if there was no room. The gates of these underground rooms used to be very small but inner portion of these used to be quite large.

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CHAPTER II

GRANTHA BHANDARS IN INDIA

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Early in the 8th Century Muslim invasion began and in 712 A. D. Muhammad-bin-Qāsim attacked Sindh and after defeating Dāhir, the king of Sindh, he carried on mass massacres. In the beginning temples were wantonly disecrated. The temple of the Sun at Multān was ravaged and its treasures were taken away by Muhammad-bin-Qāsim[1]. After this Muhammad Ghaznī destroyed and plundered many temples that fell in the way of the Ghaznavide army. He destroyed all the property of the temples ruthlessly, broke the idols, damaged the artistic beauty of the temples and burnt the literary collections preserved in them. There was no safety at all and all round there was bloodshed, forced conversion to Muslim religion and burning of the manuscripts and other literary and artistic treasures.

MANUSCRIPT LIBRARIES DESTROYED BY MUSLIM INVASION:

According to the Muslims the Qurān contains the whole truth and it is the only book which should exist. If books written in various languages are in accordance with the Qurān, there is no necessity that they should survive because the Qurān embodies their contents and if they are against the Qurān they deserve to be destroyed. These were the views of the Khalifās and the General of Khalifā Umer who conquered Alexenderia in Egypt in 640 A. D. destroyed the famous Library thereafter having obtained ordered from Khalifā. There was a big collection of books in that library written in various languages but they were all burnt down.[2]

In India also the Muslim Invaders destroyed numerous temples along with the books which were collected in them. Mahmūda Ghaznī alone looted scores of temples and destroyed whatever was found in them. He conquered whole of Upper India and dtstroyed the religious, cultural and literary works ruthlessly. Thus old and valuable literary wealth of the Jainas was destroyed by the Muslim invaders.

WHY GRANTHA BHANḌĀRS IN OUT OF WAY PLACES.

Due to this dangerous insecurity, system of establishing the Grantha Bhanḍārs in out of way places was adopted so that there might be less danger of attack. The famous Jaina Bhanḍār of Jaisalmer was established only with the idea that in such a desert there were less chances of the attacks. Moreover in the temples underground rooms were constructed and at the time of attack all the manuscripts and other materials of artistic beauty used to be concealed in them. We find such rooms in most of the temples. In the temple of Sāngāner, Āmer, Nāgaur,

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1. History of Muslim Rule by Iśwari Prasād p. 37
2. History of India by Eliah page 415–16

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Mozamābād, Ajmer, Jaisalmer, Fatehpur, Dooṇī, Mālpurā and several of others, there are still under ground rooms whieh are used for placing not only the manuscripts but the statues also. There was a big Bhanḍār in Āmer which was in the underground room and was brougbt in the upper room of the temple only 30 years ago. The whole portion of the famous Bhanḍār of Jaisalmer was preserved underground. The valuable manuscripts written on palm leaves and paper were safely preserved in such places. There is still a belief among the people that a bigger Bhanḍāra still exists in the underground rooms at Jaisalmer. In some of the temples manuscripts are preserved in the upper portion of the temple and at the time of invasion they are placed in the underground rooms and the small gate of this repository is to be closed with plaster.

The system of placing the manuscripts in out of the way places also helped those who were desirous of quiet study and contemplation. As there was perfect peace and calmness and no chance of disturbances there, this system was adopted not only by the Jainas but also by the Budhās and Aiṇtā, Ellora and Bāgha are the instānces of such places.

ESTABLISHMENT OF THE GRANTHA BHANḌĀRS.

The Grantha Bhanḍārs **were established through out India from North to South and East to West.** There remained no city or town or even big village in which the Grantha Bhanḍārs were not established, but due to the continuous attacks of the foreigners in the North and religious ill feelings in South between Jainas and Brāhmins several Grantha Bhanḍārs were destroyed and reduced to ashes and rest of the Bhanḍārs were shifted to big towns and cities. Out of the Bhanḍārs founded by Kumārpāla and Vestupāla and other Jaina Miṇisters, at present none exists, This is accounted for by the fact that Kumārpāla's[1] successor Ajaipāla was very hostile to Jainas and Jainism and he tried his best to destroy the Jaina literature. Moreover when the manuscripts were placed in the underground portion of the temples at the time of invasion or war, the manuscripts used to be kept there for a long time and as such thousands of the manuscripts were reduced to ashes due to oblivion. Some of the Grantha Bhanḍārs were automatically finished for ever as the management neglected to take precaution for their preservation. The whole of the Māroṭha Bhanḍār (Rājasthān) decayed and became ashes due to the management[2].

1. Descriptive catalogue of manuscripts in the Jaina Bhanḍār at Pāṭan. p. 33

2. Old manuscript list of Maroṭn Śāstra Bhanḍār preserved at Mahāvīra Bhawan, Jaipur.

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But still the number of the Grantha Bhānḍārs which had been saved from destruction is quite large. Most of them have not been seen so far by the scholars ānd therefore the work of their cataloguing is to be completed. In this respect the Bhanḍārs of Punjāb, Uttar Pradeśa, Bihar, Madrās, Hyderābād and Madhya Pradesh are still lying unseen by the scholars.

SVRVEY OF GRANTHA BHANḌĀRS BY THE WESTERN SCHOLARS

In the year 1860 the Government of India gave their attention to the ancient Grantha Bhanḍārs situated throughout India. The research work of the Bhanḍārs and their cataloguing was begun and the Grantha Bhanḍārs of Pāṭan, Khambāt, Ahmedābād, Jaisalmer, Kāranjā etc. were seen by the great scholars such as Dr. Buhler, Peterson, Bhandārkar etc. The reports submitted by them covers the following period of their research.

WESTERN SCHOLARS

(i) Dr, Bhuler's[1] report Part 1st covers the manuscript seen during the year 1870–71 and known as collection of 1870–71

-do-	2nd	-do-	1871–72
-do-	3rd	-do-	1872–73
-do-	4th	-do-	1873–74
-do-	5th	-do-	1874–75
-do-	6th	-do-	1875–76
-do-	7th	-do-	1877–78
-do-	8th	-do-	1879–1880.

(ii) Dr. Peterson also thoroughly examined the Bhanḍārs' and published his report in six volumes covering the period of research of the manuscript as folllows :—

1. The list of manuscripts in all these collections have been published in a catalogue of collections at Bombay Government Central Press. 1880.

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The 1st report covers the period of the year 1882–83

2nd	-do-	-do-	1883–84
3rd	-do-	-do-	1884–86
4th	-do-	-do-	1886–92
5th	-do-	-do-	1892–95
6th	-do-	-do-	1895–98

SURVEY WORK DONE BY INDIAN SCHOLARS:

Among the Indian Scholars Dr. R. G. Bhanḍārkar made an extensive tour in search of Saṁskrit manuscripts. His reports were also published in six parts covering the period from the year 1879 to 1891 as follows:—

No. 1 covers the manuscripts found in the year			1879-80
2	-do-	-do-	1880-82
3	-do-	-do-	1882-83
4	-do-	-do-	1883-84
5	-do-	-do-	1884-87
6	-do-	-do-	1887-91

Raibahādur Hiralal,[1] after seeing the Bhandār of Madhya Pradeśh and Berār published a report in which manuscripts of the Jaina Bhanḍārs of Kāranjā and others are mentioned.

Dr. H. D. Velankar also published Jinarātnakośa, an alphabetical Register of Jaina works and Authors Vol. I under Bhanḍārkar Oriental Research Institute. Poona This catalogue was published in the year 1944.

Dr. Banarsidas[2] and Kunte also visited the Jaina Bhanḍārs of Punjab and prepared the catalogue of the manuscripts of these Bhanḍārs. This was published by Royal University Library Lahore in 1939.

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1. Catalogue of Saṁskrit & Prākrit manuscripts in Central Province and Berar by Raibāhādur Hirālal B. A.

2. Catalogue of manuscripts in the Punjab Jaina Bhanḍārs by Banārsidās Jain, published by Punjab University Library Lahore in 1939.

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Thus in the past several attempts were made to investigate these Bhanḍārs and their catalogues have also been published. But as a matter of fact all the Bhanḍārs situated throughout India are too numerous to be examined by a small band of scholars. A list of the Jaina Grantha Bhanḍārs situated in the main cities of India other than those of Rājasthān is given in Appendix. I

But the Jaina Bhanḍārs of Rājasthān where their number is quite large have not yet been surveyed by any scholar. No other province of India contains as many Bhanḍārs as Rājasthān does. They have survived because they were under the protection of Rajput rulers and their territories were rarely invaded by the Muslims. Even when invasion took place the resistance was very stiff and the invaders did not generally succeed in committing acts of destruction. In the following pages the first attempt has been made in this direction to survey the Grantha Bhanḍārs of Rājasthān.

IMPORTANT BHANḌĀRS OF INDIA.

A short description of some of the important Bhanḍārs which possess valuable collections of manuscripts is as follows :–

(i) ŚĀSTRA BHANḌĀRS OF DELHI[1]

Since its foundation Delhi remained capital of India. In the manuscripts written in the 14th and 15th Century, the city is called Yoginīpur and in this respect the manuscript of Pañcāsti Kāya[1] is the first manuscript in which Delhi had been named as 'Yoginīpur'. It was copied in Delhi in Saṁwat 1329 i.e. 1272 A.D. when Gayāsuddīn Balbana was the emperor of India.

Inspite of constant changes in the kingdoms, Delhi remained the centre of learning and literature. In most of the Grantha Bhanḍārs of Rājasthān, there are some manuscripts which were copied at Delhi and placed in these Bhanḍārs. Most of the books of Apabhraṁśa were first copied in Delhi and then sent to other Bhanḍārs of India. The Jainas not only dominated in the Hindu period but in the Muslim rule also the city remained the centre of Jaina activity. In the time of Anaṅgpāl Naṭṭal Sāh was his minister. On his request Śrīḍhara[2] composed Parśwanātha Carita in Apabhraṁśa language in saṁwat 1189 (1132 A.D.).

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1. Rājasthān ke Jain Śāstra Bhanḍāron kī Sūcī: Part II.

2. Praśasti Śangrah of Āmer Śāstra Bhanḍār, Jaipur p. 129

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Ṭhakkar Pheru was the royal treasurer of Allāuddīn Khiljī. He was an expert in the test of jewellery ānd coins. He composed Yuġapradhāna Caupai in saṁwat 1347 (1290 A.D.) and Ratna Parīkṣā, Dravya Dhātūtpatti, Vāstusār Prakaraṇa and Joiśasār in Saṁwat 1372 (1315 A.D.). In Saṁwat 1500 (1443 A.D.) Yaśah Kīrti completed his Harivṅśa Purāṇa in Delhi, On the request of Sāhu Divara in the time of Jalāl Khān. In this way there were several authors who wrote and copied works in Delhi. The illustrated manuscript of Ādipurān which is at present in the Śāstra Bhaṇḍār of Jaina Terāpanthī Temple, Jaipur was copied in Delhi. In the 17th Century Bhagwatī Dāss was a great Hindi scholar who wrote more than 50 Hindi works in Delhi which have been recently discovered in Bhaṭṭarkiya Grantha Bhaṇḍār, Ajmer.

At present there are 8 manuscript libraries in the City. But out of these, the collection in the New Mandir Dharampurā is very large. The total number of the manuscripts collected in the temple is about two thousand. Most of the manuscripts are of the 16th to 19th century. The other manuscript libraries are in the Jain temple of Seṭha Kucā and in Jain Pancayatī Mandir. In these Bhaṇḍārs the rare manuscripts of Saṁskrit, Prakrit, Apabhraṁśā and Hindi are in quite a good number. A very old work of Hindi i.e. Prādyumnā Carita[2] of V. S. 1411 (1354 A.D.) composed by the Sadhāru Kavi is in collection of the Naya Mandir Bhaṇḍār. The fully illustrated copy of the Ādipurāṇa composed by Puṣpadanta Kavi in Apabhraṁśa is a very fine manuscript from the point of Indian art. These Bhaṇḍārs are also very old. Delhi remained the seat of the scholars and learned Bhaṭṭārakās, so there are several manuscripts written by them also.

The Śāstra Bhaṇḍār of Nayā Mandir contains a good collection of the manuscripts. The total number of which is 1995. The collection was made between 15th to 19th century. Manuscripts of Dhavalā, Māhādhavalā and Jaidhavalā copied recenly are also in the collection. The manuscript copy of Hindi translation of Rājvārtika written by Pannālāl of Sahāranpur is also in this Śāstra Bhaṇḍār. Just like Saṁskrit, manuscripts written in the Apabhraṁśa and Hindi are also in large number.

There are two manuscripts of Tattvārtha Sūtra and Daślaxaṇa Jayṁāla which are written in golden ink and look very beautiful. The Śāstra Bhaṇḍār is well arranged and preserved.

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1. Manuscript Catalogues Obtained through Lālā Pannā Lāl Jain Delhi,

2. Published by Sāhitya Śodha Vibhāg of Digamber Jain Atiśhaya Kṣelra Śri Mahavīrjī Jaipur.

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(ii) JAINA GRANTH BHANḌĀRS OF ĀGRĀ

Āgrā was founded towards the close of the 15th century by Bahlol Lodi, and his son Sikandar Lodi removed the seat of Government from Delhi to Āgrā. From Akbar to Aurangzeb, Āgrā was the capital of India and after the construction of Tājmahal it became one of the most well known cities in the world.

The Jainas predominated in the city from the very beginning. In the 17th and 18th centuries most of the Hindi scholars were born in this city. The famous Kavi Banārsīdās of 17th century lived here. He established a study circle there and began to discuss the questions on various topics. Śrī Bhagvatīdās of Delhi who was also a contemporary of Banārsīdās, wrote "Argalpurajinavaṅdanā" in which he described fully the Jaina temples of Āgrā. He wrote this work in Saṁvat 1651 (1594 A.D.) when Shahjahan was the Emperor and has mentioned names of several persons who contributed towards the construction of the Jaina temples.

The other great scholars who flourished at Āgrā are Bhūdhar Dās, Bhaiyā Bhagwatī Dās, Dyānat Rai etc.

There are 28 Jain temples in the city. Out of them eight have collections of manuscripts and the most famous Śāstra Bhanḍār which was the seat of the Jain scholars is the Moti Katra Jain temple. The Śāstra Bhanḍār contains more than a thousand manuscripts written on paper. The manuscripts of this Bhanḍār are generally written in 16th to 19th centuries. Manuscripts written in 20th century are very few in number. This shows that the city was a literary centre from 16th to 19th century. But inspite of the importance of the Grantha Bhanḍārs, the manuscripts are not catalogued and systematically arranged. As such scholars are to face the geeat difficulty in searching out the manuscripts they want. Recently one Jain research institute has been established at Hari Parbat where arrangements are being made for the research on various subjects. Catalogues of various Bhanḍārs are under preparation.

(iii) GRANTH BHANḌĀR OF SONIPAT

The Śāstra Bhanḍār of Sonipat near Delhi is also an important one. There are 750 manuscripts in this collection. The manuscripts are partly in Saṁskrit and partly in Prākrit. There are some manuscripts in Hindi also. The following deserve a reference:–

(1) Rai mall's Ādīpurāṇ (17th century)

(2) –do– Padampurāṇ (17th century)

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(3) Sāmyaktva Kaumudī by Kiśandās composed in the year 1722 A.D.

(4) Harivanśapurāṇ by Laxmidās in Hindi composed in the year 1829 A.D.

(iv) AMAR GRANTHĀLAYA INDORE

The Amar Granthālaya of Indore has a good number of manuscripts of which majority are in Saṁskrit and Hindi. Copies of Ariṣṭadhyāya of Prākrit, Gyān Deepikā of Hari Cāndra in Hindi and Jotiśa Sār Sangrha by Ratan Bhānu in Saṁskrit are worth mentioning.

(v) ŚĀSTRA BHANḌĀR OF KĀRANJĀ[1]

There are more than 2000 manuscripts in the Śāstra Bhanḍār of Kāranjā in Akola district of Gujrat State. This is one of the best collections in the State and includes some rare works useful for scholars. All the three temples of this old city possess fine collections of old manuscripts, the Balātkāra collection being the biggest one. All the manuscripts are written on paper in Nāgarī script. The manuscripts are well preserved. The earliest of them is that of Upāskacāra of Samantabhadra with a commentary of Prabhācandra. It was copied in V.S. 1415 Sunday the bright fortnight of the month of Māgha corresponding to 6th June 1359. Another manuscript is of Pancāsti Kāya of Kunda-Kunda copied in Saṁvat 1468 (1411 A.D.) when Virammadeva was the king of Gopācala (Gwalior). A few more manuscripts are dated in the same century and hence this Bhanḍār is more or less than 500 years old.

(vi) PĀṬAN BHANḌĀRS[2]

Ever since its foundation, Pāṭan had been the centre of Jainism and under beneficient royal patronage afforded to it in the 11th, 12th and 13th centuries, the scholars attached to it devoted themselves for writing historical, philosophical, literary and other works. Although the works were continued in the 14th, 15th and 16th centuries and still later, the works composed in the 11th to 13th centuries are of greater historical interest than those composed later on. This literary activity resulted in the formation of great libraries for collecting and preserving old, contemporaneous and new compositions. Pāṭan was the centre of Jaina literature from 11th

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1. Catalogue of Saṁskrit & Prākrit manuscripts in Central provinces & Berar by Raibahadur Hiralal B.A.

2. A descriptive catlogue of manuscripts in the Jaina Bhanḍārs at Pāṭan by C.D. Dalāl, published by Oriental Institute, Barodā, 1937.

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century and under the reign of Ajayapāla who was the great hater of Jainas and Jainism, Minister Udayana and others at that time removed the manuscripts from than one Pāṭan to Jaisalmer and other unknown places[1]

Among the present collections in Pāṭan the first and the foremost is the famous palm leaf collection in Sanghavī Pāḍā. This collection belongs to Laghuposālika branch of the Tapāgaccha. The collection containing 413 manuscripts, most of them contain single work though there are many manuscripts which consist of more than one work.

The collection of the Sangha Vakatajī's Śeri, Fofalia Vāḍā is the largest one at Pāṭan. It contains 2686 paper manuscripts and 137 palm leaf manuscripts. Dr. Peterson has described 76 palm leaf manuscripts of this collection in his 5th Report.

There is a large collection of paper manuscripts in the Grantha Bhanḍār of Vadhi Pārswanātha temple. This Bhanḍār contains not only literary and old Jaina manuscripts but also good manuscripts of literary and philosophical works of the Brāhmins and Budhists.

The Grantha Bhanḍārs of Āgalaseri consists of 3035 paper and 22 palm leaf manuscripts and one cloth manuscript. The collection is specially rich for the sacred books of the Jainas and the commentaries thereon, some of which were copied at the expenses of a Jaina millionaire Canduśāh of Pāṭan in the beginning of the 16th century. There are also many manuscripts of Jain Rāsas in old Gujarātī.

The Bhanḍār of Bhābhā Pādā is the collection of Vimala a branch of the Tapāgaccha. It has two collections one containing 528 and the other containing 1824 manuscripts.

The collection of the Sāgar's Upāśraya contains 1309 paper manuscripts most of which are of literary interest.

Besides the above collection there are several different collections which also have paper and palm leaf manuscripts. Out of these seven Bhanḍārs, Khartarwāsi Bhanḍār is most important. In this Bhanḍār dramas of Vātsayan, the minister of of Paramardideva of Kalinjar exists.

The earliest dated manuscript at Pāṭan was copied in 1062 A.D. There are about half a dozen undated manuscripts which were written earlier., the script of

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1. A descriptive catalogue of manuscripts in the Jaina Bhanḍārs at Pāṭan by C.D. Dalāl, published by Oriental Institute, Barodā, 1937.

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Damyanti and Cāndra Mahattara's Prakrit commentary Sitari and other manuscripts point out that they were written in the 10th century A.D. Among the places where the manuscripts were copied are Pāṭan Cambay, Dhalaki, Karṇavati, Ḍūngarpur, Vijaipur, Candrāvatī and Prahlādpura.

Besides the palm leaf and paper manuscripts, the Bhanḍār contains two manuscripts on cloth one of which written in Saṁwat 1418 (1361 A.D.) and consists of 62 leaves measuring 25" x 5". The manuscripts are well preserved and the letters are very clear.

(vii) JAINA SIDHĀṄT BHAWAN ĀRRAH

The collection of the manuscripts in Jaina Sidhaṅt Bhawan Ārrah is also good. The Bhawan was buiit some time back but the collection of the manuscripts was made from the Jaina temples and individual persons. There is a good number of the manuscripts which are on paper as will as on palm leaf. The Bhanḍār conststs of the following kinds of manuscripts:—

(1) Manuscripts written in Kannar script.

(2) Manuscripts of Saṁskrit, Prakrit and Hindī written in Nagari script.

(3) Gutakas.

The manuscripts collected are of 18th, 19th and 20th century. The following manuscripts are worth mentioning.

1. VIDYĀNUVĀDĀNG :–composed by an unknown author. It deals with Pratiṣṭha and is written in Saṁskrit. It is a collection work based on the previous works of Vīrācārya, Pūjyapād, Jinasena, Guṇabhaḍra, Vasunandi, Indunandi and Āśādhar.

2. MADAN KĀMA RATNA–composed by Pūjyapād in Saṁskrit It is on Ayurveda.

3. NIDĀN MUKTĀWALI BY PŪJYAPĀD:–The manuscript is in Saṁskrit and deals with Ayurveda.

4. ŚAṬ DARŚAN PRAMAṆA PRAMEYA-NU-PRAVEŚA:–The manuscript is on philosophy and written in Saṁskrit by Śubhacandra.

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1. Catalogue edited by Sapārwadās Guptā, M.A. was published in the year 1919.

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5. GĪTA VĪTARĀGA:-by Panditācārya cārūkīrti. It is also in Śaṁskrit written in praise of a Tīrthankara.

6. PRĀKRIT VYĀKARAN:-composed by Śrutasāgar. It is on grammer and written in Saṁskrit and Prākrīt.

7. TAṬṬVĀRTHA VRITTĪ:-by Bhāskarnandī. It is a commentary on the famous book Taṭṭwārtha Sūtra of Umā Swatī.

(viii) JAINA GYĀNA BHANḌĀR LIMBIDĪ[1]

Limbibī was a centre of Jaina Sthānkavasī Sect. The Sādhūs of that sect used to assemble there every year or any time in a year. These monks required books to be studied. Thus for the study of the monks, the manuscripts were collected. For this collection Setha Dāsā Devcanda took initiative and spent money in the collection and preservation of the manuscripts. The present collection of the manuscript was made in the year 1820 by Khartar Gacha Sādhū Ridhi Sāgarji and after that in the year 1878–83, Shri Vinod Vijayji belonging to Auncalgacha also helped in the collection of the manuscripts.

The collection contains manuscripts written on palm leaves as well as on paper. This collection is regarded as one of the biggest. The longest manuscript written on paper is Pravacana Sārodhār Saṭīka which is 17¼"x4¾". In the same way the palam leaf manuscript of Gyātā Dharam Kathāṅg is 33½"x2¼". There are several manuscripts written in golden ink. Out of such manuscripts the Kalp Sūtra (illustrated) and Adhyātma Geeta are very good.

Among the illustrated manuscripts Jambū Dwīpa Pragyapti and Kalpasūtra deserve special mention. The total number of the manuscripts in this Bhanḍār is 3507. The manuscripts are in Prākrit, Saṁskrit and Gujrātī.

Most of the manuscripts were copied from 16th to 19th century.

(ix) JAINA GRANTHA BHANḌĀR OF SŪRAT[2]

Sūrat is also one of the main centres of collection of the manuscripts. There are twelve Grantha Bhanḍārs in the City which have 14,528 manuscripts in

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1. Catalogue of Jaina Bhanḍār. Limbīḍī published by Āgamodaya Samītī Bombay in 1928.

2. Sūryapura Aneka Jaina Pustaka Bhanḍāgar Darśikā Suchi, published by Motichand Magan Bhai in 1938.

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all. The names of the Grantha Bhaṇḍārs and the number of the manuscripts contained in them are as follows:—

		Number of Manuscripts.
(1)	Jainānand Pustakālaya	3100
(2)	Jinadatta Sūri Gyāna Bhaṇḍār	1029
(3)	Mohan Lāl's Gyāna Bhaṇḍār	2704
(4)	Śrī Hukma Muni's Gyāna Bhaṇḍār	711
(5)	Seth Nemicand Milāpcand Upāsarā	891
(6)	Śrī Devacand Lālcand Jaina Library	386
(7)	Śrī Devasura Gaccha Saṅgraha	1047
(8)	Śrī Ansur Gaccha Saṅgraha	1612
(9)	Śrī Cintāmaṇi Gyāna Bhaṇḍār	170
(10)	Śrī Simāndhar Swāmino Bhaṇḍār	780
(11)	Śrī Baura Cautta Gyana Bhaṇḍār	338
(12)	Vidyā Śālā	825

All these Grantha Bhaṇḍārs are in the different temples and Upasarās, though most of them are in the Gopipura locality. There are rich and rare manuscripts of Prākrit, Saṁskrit, Gujarātī and Marāthī in them.

(x) PANNALAL SARWATI BHAWAN, BOMBAY

Śrī Pannālāl established a Grantha Bhaṇḍār in Bombay in the year 1923 and collected some old and rare manuscripts. The total number of the mannscripts collected so far is 960. The Bhaṇḍār has published a yearly Report in which the names of the manuscripts are also given

(xi) ŚĀNTINĀTHA ŚĀSTRA BHAṆḌĀR, KHAMBĀT

The Śantinātha Śāstra Bhaṇḍār of Khambāt[1] has very good collection of palm leaves manuscripts. The re-establishment of this Bhaṇḍār was made by

1. Śrī Khambāt Śāntinātha Prācīna Taḍapatrīya Jaina Bhaṇḍār nu Sucīpatra prepared by Vinay Kumār Sūri and published by Mohānlāl Deepcand.

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Śrī Vijay Vallabh Sūrī. He also took great interest in preparing the list of the manuscripts. Dr. Peterson also saw this Bhandār and prepared a list of the manuscripts in the year 1882–83. But after some time the collection was again in disorder and some rare manuscript were made incomplete and in torn condition. The Bhandār possesses so many manuscripts which are rare and still unpublished. Most of the manuscripts were written in 12th to 16th century.

SOUTH INDIAN BHANDĀRS

South Iudia always remained the centre of literature, not only of Saṁskrit but Tamil, Telgu, Kannar and Malyanilam also. From time of Bhadrabāhu, when he went to south with his 1200. disciples, South India also became the main land of Jainism. The rulers of Ganga, Rasṭrakūt, Caulukya, Vijaynagar[1] etc. were the lovers of Jainism. They gave shelter to the learned persons and induced them to write or compose works on various subjects. Poets like Pump, Ranna, Nagcandra and Jamma of Kannar literature will be remembered for ever.

There are several Grantha Bhandārs in the State of Maḍras, Āndhra, Kerala and Mysore. The script of the mauuscripts is of Kannaḍ, Tamil, Telgu and Malayalam and also Saṁskrit and Prākit. Some of the famous Bhandars are as follows:–

(xii) ŚĀSTRA BHANDĀR JAINA MATHA MŪDBIDRI

Mūd Bidri is the ancient Jaina Tīrth in the South Kanāra of Madras State. The Matha was established in about 10th or 11th century. There is a good Grantha Bhandār. Now at present there are 2555 manuscripts written in Kannad and Saṁskrit, on the palm leaves.

Most of the manuscripts are of the 15th to 18th century. One of the peculiarities is that in the colophons of the manuscripts instead of Vikram era Śak Saṁvat was used. This shows that in South India Śak Saṁvat was more frequent and popular in the public than the Vikram era. The catalogue of the Grantha Bhandar has already been published from Bhārtīya Jnāna Pīṭha Kāshi.[1]

(xiii) VĪRA BĀNI BILĀS JAINA SIDHĀNTA BHAWAN MŪD BIDRĪ[2]

This Bhawan was estaqlished in the year 1933. The founder of this Bhandār called Saraswati Bhūṣana was Śrī Loka Nātha Śāstrī. The collection

1. Kannaḍ Prāntīya Tāḍapatrīya Grantha Sūcī by Pandit K. B. Śāstrī published by Bhārtīya Jnāna Pīṭha Kashī. 1948
2. Ibid.

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pertains to the founder himself and also the manuscripts donated by others. There is a very good collection of the manuscripts. The total number of the manuscripts is 958. All of them are on plam leaves.

(xiv) JAINA MATHA KĀRAKAL

Kārakal was the capital of the Bhairsa Rulers who were the followers of Jainism. The Matha was established in the year 1504 A.D. hence the Grantha Bhanḍār of this place also was established in that year. Jaina Matha Kārkal is the seat of the Bhaṭṭārakas. They are the owners of the Grantha Bhanḍār also. All the manuscripts are on palm leaves and their total number is 295.

(xv) ĀDINĀTHA GRANTHA BHANḌĀR ALIYOOR.

Aliyoor is a place in the Kārakal Tehsil and nine miles destant from Mūda Bidrī. It was a very good city in the past, but now a days it is no more than a village. There is a Grantha Bhanḍār in the temple of Ādīnatha. All the manuscripts of the Bhanḍār are written on palm leaves. They are the common Granthas which are used in daily reading. Total number of the manuscripts is 125.

(xvi) SIDDHĀNTA BASTĪ MŪD BIDRĪ

As the owner of the Maṭha lives in temple hence it is called by the name of Guru Basti. The Grantha Bhanḍār of this temple is one of the most reputed Bhanḍārs in India because in this Bhanḍār the manuscripts of the Dhaval, Jai Dhaval and Mahā Dhaval are in the collection. These manuscripts are rare as they were not available in any of the Bhanḍārs of India before 30 years. Thousands of persons in every year visit this place and pay their homage to these manuscripts. Due to these manuscripts the name of the collection is called Siddhānta Bastī. The three manuscripts are the part of Digambara Jaina Āgama which are only available at present. The temple is also famous for having 32 valuable images of Gold, Silver, Nilam and other kinds of precious stones. Due to these shrins the temple is also centre of attraction for common Jaina people. The importance of the Bhanḍār is also due to the reason that all these manuscripts are on palm leaves and such a huge collection of palm-leaf manuscripts is not available generally at other places. Moreover there are about 124 manuscripts which are rare one and have not been published so far.

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CHAPTER III

GRANTHA BHANDĀRS IN RĀJASTHĀN

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Rājasthān remained a literary centre for many centuries. This State though divided into several small states, was never under the direct control of the Central Government of Delhi and so there were not many political changes and peace and order generally existed in this area. The Rulers of Rājasthān always regarded all the religions of their public equally. They never interfered in religious matters and the public was allowed to follow their own religions freely.

The Jainas were peace loving persons and were an influential community, Most of the states of Rājasthān and specially states of Jaipur, Jodhpur, Bikāner, Jaisalmer, Udaipur, Būndī,, Ḍūṅgarpur, Alwar, Bharatpur and Kotāh were the main centres of the Jainas. For centuries persons of the Jaina community took prominent part in the State Administration. They reached the highest posts and got honour from the Rulers and due to this thousands Jaina temples were constructed throughout Rājasthān. The Jaina ṭemples of Ābu, Jaisalmer, Jaipur, Sāṅgāner, Bharatpur, Bikāner, Sojat, Raṇakpur, Mozamābād, Kāśoraipātan Kota, Būndī and several others remained the centres of Art and Architecture for a considerable period.

From the literary point of view also the Rājasthān remained always the centre. Rulers and the eduacated public in general took great interest in literature. New works were written and old ones copied. The collection of the Jaina Grantha Bhanḍārs of Jaisalmer, Nāgaur, Jaipur, Bikāner, Udaipur and Ajmer are unique and such big collections are not available in other parts of India. The earliest dated manuscripts written on palm leaves as well as on paper are preserved in the collection of the Grantha Bhanḍārs of Rājasthān. Not only old manuscripts were collected but new works were also composed. The Grantha Bhanḍārs of this State are so valuable that some of the mauuscripts are found only in the collection of these Bhanḍārs. 80 percent of the Apabhraṁśa works are preserved in these Bhanḍārs and specially at Jaipur, Āmer, Nāgaur and Ajmer Bhanḍārs. Work on Rājasthān and other vernacular languages are found in such a great number that other Bhanḍārs of India cannot be compared with them. More than half of the Hindī works which were composed by the Jaina authors were written by Rājasthāni scholars and are preserved in these Bhanḍārs.

Ajmer, Nāgaur, Āmer and Ḍūngarpur remained the main centres of Digambara Bhaṭṭārakas who were not only scholars but had great influence on the public of their time. So in these places we find good collection of the manuscripts. They used to travel in the interior of the small villages for the spread of the knowledge and moral teachings.

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The Granth Bhanḍārs are of various sizes. In Big Śāstra Bhanḍārs not only old manuscripts of religious texts are in the collection but manuscripts on secular subjects like literature, kāvya, Purāṇa, astronomy, mathematics and medicine are also there in these Bhanḍārs. Books on the subjects like stories or Kathās and dramas are in abundance. Works on social, political and economical life of the times are also available in them. In some of the Bhanḍārs there are rare manuscripts though written by non-Jaina authors and not available in non-Jain collections. Vachāvata Vanśāvali by Cāraṇa, Vaitāl Paccīsī by Hālu, Vilhana Carīta Caupai by Dulha are some of them, All the manuscript copies of Vīsal Deva Rāso have been found in the Jaina Śāstra Bhanḍārs. Most of the Bhanḍārs which possess more than 500 manuscripts are the research Institutes for the students who are desirous of making research in various branches of learning such as Kāvya, Alaṅkāra, Chanda, Jyotiṣa, Āyurveda, Mathematics and Politics, Economics, Music Singing and Dancing etc. There is a great wealth preserved in these institutions which were not easily accesseable to the scholars previously, but now these Bhandārs can be seen easily and research material may be collected. It is a matter of great regret that neither the Jainas nor the non-Jaina scholars have tried to examine the literature collected in them and in the absence of research, several important works have not yet come to light.

These Grantha Bhanḍārs are manuscripts libraries where bonafide student can get books for study. In the past also they were more or less like modern libraries and reading rooms, The manuscripts placed in some of these Bhanḍārs were fully catalogued alphabetically and also subjectwise. The manuscripts were placed between wooden boards and held together by means of strings of coṭton or silk. The manuscripts are then wrapped in pieces of cloth or silk and they are arranged in serial number. Thus they are arranged in a very scientific manner and due to adoption of scientific way of their preservation, manuscripts written as early as the 11th century are still preserved in these Grantha Bhanḍārs.

As already stated above these Grantha Bhanḍārs are situated in various cities, towns and villages. So it it is very difficult to state their definite number. Upto this time no sincere attempts were made to search out all these Bhanḍārs of Rājasthān. Except the Jaisalmer Bhanḍārs, no other Bhanḍārs were examined either by the foreigners or the by Indian Scholars. Among the foreigners, Bhuler and Peterson and among the Indians, Śridhar Bhanḍārkar, Hīrā Lāl, Hans Rāj Hansvijay and C. D. Dalāl were the main scholars who did this work, but all these scholars worked only in the Grantha Bhanḍārs of Jaisalmer. All the other Grantha Bhanḍārs of Rajasthan remained untouched and unseen by the scholars and the result of not visiting the Bhanḍārs was that a complete History of Indian literature such as of Saṁskrit, Prākrit, Apabhraṁśa, Hindī and Rājasthāni could not be placed

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before the scholars and in this way the true position of Indian literature and specially of Jaina literature has remained unknown.

The Grantha Bhanḍārs of Rājasthāṇ have been divided divisionwise, which are as follows:—

1. Grantha Bhanḍārs of Ajmer Division.
2. Grantha Bhanḍārs of Bīkāner Division.
3. Grantha Bhanḍārs of Jodhpur Division.
4. Grantha Bhanḍārs of Udaipur Division.
5. Grantha Bhanḍārs of Koṭāh Division.

The Grantha Bhanḍārs of Ajmer Division include the Bhanḍārs of former Jaipur, Alwar, Bharatpur, Tonk states and Ajmer which has also been merged into Rājasthān from 1st November 1956.

The Grantha Bhanḍārs of Bīkāner Division are limited to only former State of Bīkāner.

The Grnntha Bhanḍārs of Jodhpur Division include the Bhanḍārs of former Jodhpur and Jaisalmer states.

The Grantha Bhanḍārs of Udaipur Division include the Bhanḍārs of former states of Udaipur. Dūngarpur, Bāṅswāra and Pratāpgarh but at present there are no Grantha Bhanḍārs in Bāṅswāra and Pratāpgarh States, so Bhanḍārs of Udaipur and Ḍūngarpur only have been discussed.

And the last of all, the Grantha Bhanḍārs of Koṭāh Division include the Bhanḍārs of former States of Koṭāh, Būndī and Jhālāwār.

GRANTHA BHANḌĀRS OF AJMER DIVISION

Jaipur and Alwar were the princely states of Rājasthān, which were never at war with the Moghuls as the rulers of these states remained always loyal to Delhi Emperors. Peace and tranquility, therefore reigned generally in these states for a long time. Tonk as an independent state was created in 1818 A.D. The rulers of this state treated their Hindū and Muslim subjects alike. In Jaipur, the Hindūs and Jainas lived side by side for centuries and there was rarely a conflict on the question of

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religion. They always followed the principle of co-existence and also of live and let live. In the farmer state of Jaipur the population of Jainas is good.

The Rulers of Āmer and Jaipur patronized the Jainas. There had been several Jaina Dewāns[1] among whom Mohandāsa Bhāvasā, Bimal Dāsa Chābrā, Rāmacandra Chābrā, Rāo Jagrām Pāndyā, Rāo Kripā Ram Pāndyā, Ratancanda Śah, Bālācanda Chābrā, Rāyacanda Chābrā, Sānghi Jhūthan Rāma, and Amarcanda Khindūkā were very famous and served the state with great loyalty and efficiency. Most of them constructed Jaina temples in the state and established Grantha Bhanḍārs in them. In appreciation of their remarkable services, the rulers of the state gave full protection to the temples as well the Grantha Bhanḍārs. Mohan Dās (17th century) constructed a temple in Āmer whis is called Sanghi Jaina temple. He was Dewān of Mirza Rājā Jai Singh I, (1621 to 1667). Rām candra became Dewān after Mohan Dāsa in Saṁwat 1747 (1690 A.D.) and remained on this post upto 1776 (1719 A.D.) and he constructed Jaina temples in Sāhīwaḍ (Jaipur), Ujjain and Jaisinghpurā (Delhi). He was a very influential Dewān of his time[2], He died in the battle of Lalsot where a memorial built by the Government in his memory still exists.

Rao Krīpā Rām Paṇḍyā[2] served as Dewan from 1780 to 1804 (1723 to 1747 A.D.). He constructed several Jaina temples in Āmer, Delhī, Lohāgarh, and Cāṭsu. He was also a devotee of the sum. Tradition was it that he constructed 120 Sun temples throughout India. The famous Sun temple of Galtā near the Jaipur City was also constructed by him.

The Jainas predominated in the administration of the Jaipur State for about 300 years. Inspite of Muslim Rule in the country there was no fear of fanaticism in the state and the Jainas were free to construct temples and establish the Grantha Bhanḍārs. It was only when Aurangzeb passed through the State in 1670 A.D. that some destruction was done. But it was a passing phase.

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1. Vīra Vāni year One, Volume I.

२. रामचन्द विमलेश की ढूंढाहड की ढाल,
वांका ने सूधा किया, सूधा ने किया निहाल ।
मत कोई फलसा जुडो, मत कोई जुडो किवाड,
येह रामचन्द विमलेश की ढूंढाहड की ढाल ।
घर राखण धरा राखण प्रजा राखण पाण,
जयसिंह कहै छै रामचन्द तू सांचो छे दीवाण ।।
Vīra Vāṇi Vol. I

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There more than 50 Bhanḍārs in the area of Jaipur, Tonk, Alwar and Bharatpur. Those in the Jaipur State are very important e.g., Mālpurā, Todārāisingh, Mozmābād, Dausā, Āmer, Sāngāner, Cātsu, Baswā etc.

But at present there are no Bhanḍārs in Āmer, Sāngāner and Cāṭsu as they were shifted to the Jaipur City long ago.

We shall now give a short description of Grantha Bhanḍārs of this area.

GRANTHA BHANḌĀRS OF JAIPUR CITY

Jaipur City was founded by Rājā Sawāi Jaisingh in Saṁvat 1784, (1727 A.D.) and the capital was shifted here from Āmer, six miles from Jaipur. The Mahārājā made it a centre of literature and Art. He established a Pothī Khānā which contains the valuable manuscripts on several subjects brought from several places of India. Māhārājā Pratāp Singh was himself a scholar who wrote several works. He wrote 'SANGEET SĀRA' of which a manuscript is preserved in the Grantha Bhanḍār of the Jaina temple of Terāpanthis Jaipur,

When the Jainas shifted from Āmer, Sāngāner and other places they broght with them the manuscripts from these places and placed them in the various temples of Jaipur.

In the last two centuries there were several scholars who contributed to literature greatly. Some of the most prominent scholars were Daulat Rām Kāslīwāl (18th Century), Todar Mal (18th Century), Gumānī Rāma (18th and 19th Century) Ṭek Canḍ (18th Century), Deep Cand Kāslīwāl (18th Century), Jai Cand Chābrā (19th Century), Ḍalu Rām (19th Century), Mannā Lal Pāṭnī (19th Century), Kesari Singh (19th Century), Nemi Canda Pāṭnī (19th Century), Nand Lāl Chābrā (19th Century), Swaroop Cand Bilālā (19th Century) Saḍāsukh Kāsliwāl (19th Century) Baba Duli Cand Pāras Dās Negotiā (19th Century) Jait Rām (19th Century) Pannā Lal Chaudhary (19th Century). These scholars enriched the treasure of Hindī & Saṁskrit literature. They wrote original works and also translated into Hindi works of Saṁskrīt & Prākrit in order to propogate the reading of Hindi. They also established new Bhanḍārs. At present there are 20 Grantha Bhanḍārs in the Jaipur City which possess more ṭhan 15 thousands manuscripts.

Apart from these scholars there had been several copyists who used to copy out the manuscripts on the request of the śrāvakas, countless manuscripts were copied in this City and they were placed not only in the City libraries butin several maunscript libraries of Rājasthān and outside Rājasthān. Thus the Jaipur city was a radiating centre of literary activities in the past.

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(1) ĀMER ŚĀSTRA BHANḌĀR

Āmer Śāstra Bhanḍār was situated previously in the Digamber jain temple of Nemināth of Āmer City, the old capital of the former Jaipur State and which is six miles from the Jaipur City. This whole collection has been shifted to Jaipur some time back and has been placed at Mahāvīrā Bhawan. Previously, this Śāstra Bhanḍar was known by the name of Bhaṭṭārak Davendra Kīrtī Śāstra Bhanḍār who was the learned as well as most influential Bhaṭṭārak of his time (18th Century). There are 25 manuscripts in this Bhanḍār which were presented to him from time to time by the House holders. He took great interest in enriching the collection. The City of Āmer remained a centre of Bhaṭṭārakas for sufficient time.

Āmer Śāstra Bhanḍār is one of the oldest Bhanḍārs in Rājasthān. It was established earlier than the 17th Century but after some time it bacame famous by the name of Devandra Kīrtī Śāstra Bhanḍār though now it is called by the name of Āmer Śāstra Bhanḍār.

Before thirty years, manuscripts of this Bhanḍār were not accessable to everyone. The Śāstra Bhanḍār was used to be opened once a year at the time of Śruta Pancami which comes in the month of Jeṣṭha and afterwards used to rsmain closed for whole of the year. There are 2605 manuscripts and 150 Gutkās in this collection, Earliest manuscript is of UTTARAPURĀṄA written by Mahākavi Puṣpadanta in Apabhraṁṣa language. This manuscript is dated 1334 A. Ḍ. which was copied in Joginīpur (Delhi) under the rule of Muhammad Tughluq. Manuscripts copied in 15th, 16th and 17th centuries are in good number. The collection of old manuscripts show that this Bhanḍār was the centre of literary activities in old days. The manuscripts are in Saṁskrit Prākrit. Apabhraṁṣa Hindī and Rājasthānī languages. The Śāstra Bhanḍār is a great store house for Apabhraṁṣa literature as about 50 works of this language are available here. Works written by Kavi Swayambhū, the first author of the Apabhraṁṣa and Amer Sen Carita composed by Mānikkarāj considered to be latest scholar are in the collection of this Bhanḍār. There are several rare manuscripts like Sakalvidhi-nidhan of Nayanandi (11th Century) and Paraswapurān of Padamkīrti (10th Century). Such works are not available in other Bhanḍārs.

The Śāstra Bhanḍār also contains quite a number of valuāble manuscripts in Saṁskrit & Hindī. A Saṁskrit commentary on Kirātārjunīya written by Prakāsa Varṣa is a rare manuscript which is not available in other manuscript libraries. Though the Bhanḍār preserves manuscripts on Jainism but the texts on secular subjects like Āyurveda, Jyotiṣa. Vyākaraṇa, Mantrā Śāstra, etc. are also in good number. Manuscripts of the Saṁskrit Kāvyas written by Kālidās, Bhārvi and Māgha are included in the collection of the Bhanḍār. As regards Hindi and Rājasthāni literature,

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there is a good number of books written by the various old Hindi writers. Manuscripts of the works written by Bhaṭṭārak Sakal Kīrti (15th Century) Brahmajinadās (15th Century) Voocarāja (16th Century), Chihal (16th Century), Banārsīdās (17th Century) Bhūdhardas (18th Century) and non-Jaina scholars like Bihārī (16th Century), Keśāva, Vrinda etc. form part of collection of the Bhanḍār,

The Śāstra Bhanḍār at present exists in Mahāvīrā Bhawan situated in Caurā Rāstā where a Jaina Research Institute is also working. The catalogue of this bhanḍār has been published.[1]

(2) ŚĀSTRA BHANḌĀR OF BAḌA MANDIRA, JAIPUR.

HISTORY OF THE GRANTHA BHANḌĀR

This Śāstra Bhanḍār is situated in the Digambar Jaina Terāpanthī Temple at Gheewālon ka Rāstā. This is a Pancāyatī temple and is one of the four such temples of the City. The temple was constructed about two hundred years ago by the Jainas who migrated from Sāngāner and Āmer, This Bhanḍār also came into its present shape at that time but as a matter of fact the manuscripts which are in the collection of the library were originally in the Jaina Bhanḍārs of Āmer and Sāngāner and when the Jainas of those places shifted to this new city, the manuscripts were also brought from them and placed in this Bhanḍār.

There are two Grantha Bhanḍārs in this temple. One is called by the name of Saraswati Bhawan Baḍā Mandir and the other is called Bābā Dūlī Cand's Śāstra Bhanḍār. First of all we shall deal with the collection of Baḍa Mandir. This Grantha Bhanḍār is one of the biggest Śāstra Bhandārs of the city, which has 2630 manuscripts. This collection includes 324 Gutkās also. All the manuscripts are on paper.

PAṬRONS OF THE ŚĀSṬRA BHANḌĀR

A number of Jain scholars like Ṭoḍar Malla (18th Century), Jai candra Chābrā (19th Century) and Sadāsukha Kasliwāl (19th Century), Mannālāl Khindūkā (19th Century) etc. took great interest in the development of this Bhanḍār and even works written in their own hands are also available here.

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1. Rājāsthān ke Śāstra Bhanḍāron ki Granth Suchi Part I published by Srī Digamber Jain Atiśaya Kśetra Śrī Mahavīrji 1948.

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EARLIEST AMD LATEST MANUSCRIPT.

The manuscript of Paṅcāsti Kāya, a famous work of Ācārya Kunda Kunda written in Prākrit is the earliest one. This was copied in Vikram Saṁvat 1329 i.e. in 1272 A.D. This was written in Delhi which was called Yoginipur at that time. The copyist of this manuscript and Uttarpurāṇa, the earliest manuscript in Āmer Śāstra Bhanḍār was one and the same. The latest manuscript is 'Dharmopdeśa Ratnamālā' of Dulī Canda written in Saṁwat 1964 (1907 A.D.) by the writer himself,

This shows that upto 50 years back there was a continuous effort of copying and placing the manuscripts in the Grantha Bhanḍār.

CENTRE OF SCHOLARS.

There is a very good collection of the manuscripts written in oriental as well as in Hindi and Rājasthānī languages. This collection pertains to books written by Jaina and non-Jaina authors. Works written by Jaina authors deal with various subjects pertaining to religion such as Sidhānta, Pūjā. Pratiṣthā and Vidhān and secular subjects like Purāṇa, Kāvya. Kathā, short Kāvya called carita, Philosophy, and scientific subjects like grammer, Prosody, Laxicography, Jyotiśa, and Āyurveda. Works written by non-Jaina authors pertain mainly to Kāvya, Grammer, Āyurveda Jyotiśa and sexualogy etc. There are 13 manuscripts of Raghuvanśa, Kāvya written by Kavi Kalidāsa and two saṁskrit commentaries on Kirātārjuṇīya of Bhārvi. Besides this there is a good collection of Hindi works written by Gorakhanāth and his followers, Kabīrdāsa, Bihāri, Keśava, Vrinda and several of others. Books written in Apabhraṁśa are in abundance. Literature of Swayambhū (9th Century), Puṣpadanta (10th Century) Vīra (11th Century) Nayanandi & Raidhu etc. are also in the collection. There are two saṁskrit commentaries on Jambu Swāmi Cariya and Pauma Cariya which are not available in other Bhanḍārs. There is one manuscript of Ādipurāṇa of Puśpadanta which is profusely illustrated and only one manuscript of its kind throughout Inḍia. This illustrated manuscript was copied in Vikram Saṁwat 1597 (1540 A.D.) in Delhi, The manuscript has 558 coloured pictures fully based on the text. The Harivanśa purāṇa of Dhaval, a famous scholar of 10th Century is also available in this Bhanḍār. This manuscript has not been found so far in any other Bhanḍār of Rajasthān. There is a rich collection of Hindi works also. Cauvīsī Gīta, a Hindi work composed in Saṁwat 1371 (1314 A.D.) by Kavi Delha has been discovered in this Śāstra Bhanḍār.

We may mention here that the collection of the Gutakās of this Bhanḍār is also of great importance. Some small works of Saṁskrit and Hindi find a good

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place in them. The Gutakās were the note books of the literary persons who used to note the important passages or small works of interest in them. A list of this Śāstra Bhanḍār has been published duly edited by the writer himself in the year 1954.[1]

(3) GRANTHA BHANḌĀR OF PĀNḌYA LŪṆKARAṆ—

HISTORY OF THE GRANTHA BHANḌĀR.

The Grantha Bhanḍār was established by Pānḍyā Lūṇakaraṇ in the temple which is famous after his name. Pānḍyā is a class of monks who live in the outer part of a temple. Pānḍyā Lūṇkaraṇ was also a monk of such type. The temple was built under his supervision and remained the centre of his literary activities, so both the temple and Grantha Bhanḍār began to be called after his name. Though there is no exact date regarding the establishment of the Grantha Bhanḍār but there is one manuscript of Yaśodhar Caritra, which was copied for Pānḍyā Lūṇkāraṇ in Saṁwat 1788 (1731 A.D.). It is also mentioned there that he was the pupil of Panḍit Khīvsiji who was the pupil of Bhaṭṭārakā Jagat Kīrtī.[2] From this reference it appears that Lūṇkaraṇ established permanently in Jaipur after the year 1731 A.D. and constructed the temple and placed the manuscripts which were with him.

PATRONS OF THE BHANḌĀR

Pānḍyā Lūṇkaraṇ was the main founder and patron of the Śāstra Bhanḍār. Most of the manuscripts preserved here were collected by him. He was a very learned man and was expert in the subjects like Āyurveda, Jyotiśa and Mantra Śāstra. He devoted his full life either in studying the literature or in collecting the manuscripts for the library. There are 807 manuscripts and 225 Gutakās in the collection of the Bhanḍār and it is certain that most of them were collected by him in his life time. A collection of such a good store of knowledge shows that he

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1. Rājasthān ke Jaina Śāstra Bhāṇḍāron kī Grantha Sūcī, part II.

२. संवत् १७८८ आसोजमासे शुक्लपक्षे दशम्यां तिथौ बुधवासरे वृन्दावत्यां नगर्यां..... खन्डेलवालान्वये अजमेरागोत्रे.....एतेषां मध्ये चिरंजीवि रायचन्दजी तेनेदं यशोधरचरित्रं निजज्ञानावर्णीकर्मक्षयार्थं भट्टारकश्रीजगतकीर्ति तत् शिष्यविद्वन्मन्डलीमंडित पंडितजीश्रीखींवसीजी तत् शिष्यपंडितलूणकरणाय घटापितं ।

Yaśoḍhara Carita
–Grantha Bhanḍār of Pānḍyā Lūṇkaraṇji

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had a great desire in his heart to serve the Indian literature in general and Jaina literature in particular. There is a good collection of Saṁskrit, Hindī and Prākrit works. The earliest manuscript of this Bhanḍār is the manuscript of Parmātma Prakāśa written in Saṁwat 1407 (1350 A.D.) and the latest manuscript was written in Saṁwat 1955 which is Ṇamokāra Mantra Kathā. There is a manuscript of Yaśodhar Caritra of Sakal Kīrti, which is fully illustrated. The manuscript contains coloured illustrations completely based on the story. Except this, all the manuscripts which have coloured illustrations are related to the Mantra Śāstra.

SUBJECTS DEALT WITH

Manuscripts which are in the Śāstra Bhanḍār relate both to religious and secular subjects. But the main subjects on which the manuscripts are available are Jyotiśa, Āyurveda and Mantra Śāstra. Manuscripts of Mādhav-Nidhān, Yoga Cintāmaṇi, Vaidy-Mānotsava, Bhairava Padmāvatī Kalpa, and Vidyānuvāda are also there.

The Bhanḍār is quite systematic. The Granthas have been placed in serial number. They are placed in stone almirahs having glass shutters. The catalogue of this Bhanḍār has already been published duly edited by the author himself.[1]

(4) ŚĀSTRA BHANḌĀR OF BĀBĀ DŪLĪCANDA

The Śāstra Bhanḍār of Bābā Dūlīcand is situated in Jaina Digambar temple of Terāpanthī which is also called Baḍā Mandir. This Grantha Bhanḍār was established by Śri Dūlīcand in the year 1854 A.D, He was a great Hindi lover of his time. He was not a Jaipurian but belonged to Poona District of Mahārāṣṭra state. He came to Jaipur with the manuscripts and established the Śāstra Bhanḍār which became famous after his name. He died in the year 1871 A.D. at Āgrā.

There are 850 manuscripts in this Śāstra Bhanḍār which were collected by him alone by travelling throughout India. Some of the manuscripts were either got written by Dūlīcand or were presented to him by the Jaina Śrāvakas and the rest were collected by him from various places. He led a life of Jaina Sādhu and travelled thrice throughout India. He also wrote a description about his travel in Jaina Yātrā Darpaṇa, a manuscript which is available in the Bhanḍār. He was a good scholar of Hindi and Saṁskrit and translated about 15 works in Hindi. All of these works are preserved in the Bhanḍār.

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1. Rājāsthān ke Jainā Śāstra Bhanḍāron kī Granth Sūcī Part II year 1954.

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The manuscripts in the Śāstra Bhanḍār are mainly in two languages i.e. Saṁskrit and Hindī. Hindī manuscripts are the translations of Saṁskrit texts. The subjects dealtwith in the manuscripts are mainly religious, Purāṇa, Kathā and Caritra etc.

(5) ŚĀSTRA BHANḌĀR OF JAINA TEMPLE BĀDHICAND

This Śāstra Bhanḍār is situated in the Jaina temple Badhī Canda which is a famous Jaina temple of the city. It is situated at Gheewālon kā Rāstā, Johari Bāzār. The temple was constructed by Srī Badhī Canda who was Dewān of Jaipur state for some time. The Śāstra Bhanḍār was established in Saṁwat 1795 (1738 A.D.) on the completion of the temple.

PATṚONS OF THE ŚĀSTRA BHANḌĀR

The Śāstra Bhanḍār of this temple was greatly patronized by Panḍit Ṭoḍaramal and his son Gumāni Rām (18th Century), It remained the main centre of their literary activities. Panḍit Ṭoḍarmal and Gumāni Rāma used to write new works in this temple. Original manuscripts of Mokśaṁārga prakāśa, Ātmānuśāsan, and Puruṣārtha Sidhyupāya written by Panḍit Ṭoḍar Mal are in the collection of the Bhanḍār. Gumāni Rāma also worked for the growth of the Śāstra Bhanḍār and for some time it was called after his name.

There are 1278 manuscripts in it. This nūmber includes the Gutakās also which are 162. Manuscripts are mainly in four languages i.e. Prākrit, Saṁskrit, Apabhramśa, and Hindī. All the manuscripts are written on paper and there is no palm-leaf manuscript in the collection.

The main subjects on which the manuscripts are available are Jaina religion, Adhyātma, Purāṇa, Kāvya, short stories and miscellaneous works. The works written by non-Jaina authors are not in good number but some famous works of Kalidāsa, Anubhūti Swārūpācārya, Kabīrdāsa, Keśavadāsa are in the collection,

The earliest manuscript available in the Grantha Bhanḍār is a commentary on Vaḍḍhmāṇa Kāvya written in Saṁwat 1481 (1424 A.D.) on the 10th bright day of Āsoja month. This is a Saṁskrit commentary on the Apabhraṁśa work. Vāḍḍhmān Kāvya was written by Jayamitra Hala in 13th Century. The latest manuscript was written in Saṁwat 1987 (1930 A.D.) which is called Adhāidwīpa Pūjā. Thus there are manuscripts written during the last 500 years.

The collection of Hindī and Apabhramśa works is in good number. Some of them are still unpublished and others are rare one. The manuscript of Harivanśa

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Purāṇa an Apabhraṁśa work of Mahākavi Swayambhū, is in the collection of this Bhanḍār. This is a rare manuscript and only three or four copies are available throughout India. The commentary of Vāddhmāṇa Kāvya in Saṁskrit is also a rare one. Manuscript of Pradyumna Carita, a Hindi work composed in 1354 A.D. is also a rare one. This is a very good work written by Sadharu in Hindi. Guṭakās of this Bhanḍār possess several small works of Hindī scholars. The works of Jaina poets like Sakal Kīrtī (15th Century) Chīhal (16th Century), Hansrāja (17th Cenutury) Ṭhakursi (16th Century) Jinaḍāsa (17th Century), Pūno (16th Century) Banarsī Dāsa (17th Century) etc. are available in these Gutakās. The collection of works of Ajayarāja pātnī about 20 in number have been traced out in the Śāstra Bhanḍār. He was a scholar of 18th Century.

(6) GRANTHA BHANḌĀR OF ṬHOLIYĀ JAINA TEMPLE

Digambar Jaina Ṭholiā temple is situated in the Ghee wālon kā Rāstā near the temple of Badhi Canda. The temple was constructed by a Tholiyā family in the 18th Century. It is also one of the famous and beautiful temples of the City.

There is a Śāstra Bhanḍār which was started after the completion of the temple. Now it is housed in a newly constructed room. The manuscripts were brought from Sāṅgāner and Āmer and some of them were written and copied here also. The work of writing new manuscripts slowed down from Saṁwat 1900 (1843 A.D.).

There are 658 manuscripts and 125 Gutakās in the Śāstra Bhanḍār. Though the number of the manuscripts is not great but from the point of material, it is a remarkable Bhanḍār.

The earliest manuscript which is available in the collection is a commentary of Dravya Sangraha by Brahma Deva. This manuscript was copied in Saṁwat 1416 (1359 A.D.), Bhādwā Sudī 13 at Yoginīpur. The writer of this manuscript has also mentioned the Emperor's name as Feroz Sāh. The latest manuscript named Bīsa Tīrthankara Pūjā was written in Saṁwat 1654 (1897 A.D.) Sāvan Budī Saptmi. This was copied in Ajmer by Srī Pannā Lāla himself. Most of the manuscripts available in the Grantha Bhanḍār are of 16th, 17th and 18th centuries. The manuscripts are more on literary subjects. The collection of Guṭakās is also good. Several small works of Śubha Candra (16th Century), Hemarāja (17th Century), Raghunātha (17th Century),

1. Rājasthān ke Jain Śāstra Bhanḍāron kī Grantha Sūcī, Part III.

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Brahma Jinadāsa (15th Century) Brahma Gyāna Sāgar (17th Century), Padmanābha (16th Century) etc. are in these Gutakās. As regards the non-Jaina works, the Dohās of Dādu Dayāl, Iśka Cimana of Nāgarīdāsa, Daṣṭūra Mālikā of Banśīdhara, Gyāna Bheda, Gyānasāra, Nitya Vīhāra, and Prasaṅgasāra of Raghunātha are important works.

All the manuscripts are written on paper. There is one manuscript namely Pūjā Sangraha in which coloured pictures of Maṇḍals of Pūja are given.

The Śāstra Bhaṇḍār is completely systematic. One manuscript has been kept in one Vesṭhana and therefore manuscripts can be traced out easily. The catalogue of this Bhaṇḍār is already published by Digambar Jain Atiśaya Kśetra Śrī Māhāvīrji.[1]

(7) GRANTHA BHANḌĀR OF JAINA TEMPLE PĀṬODI.

Grantha Bhaṇḍār of Jaina temple Pāṭoḍī is the next biggest collection of the Jaipur City. It is situated in the Jaina temple of Pāṭoḍī, which exists in Caukarī Modī Khānā. The temple remained the seat of Bhaṭṭārakas from the year 1758 A.D. The installation ceremony of the four Bhaṭṭārakas namely Kśemendra Kīrtī (1758), Surendra Kīrti (1765) Sukhendra Kīrti (1795) and Nāyan Kirti (1822) was performed here. This temple had a direct connection with these Jaina monks for about hundred years. The manuscripts of were brought here by them and afterwords this Bhaṇḍār was established in about 1737 A.D.

The Śāstra Bhaṇḍār maintained the literaries activities for a century. These Bhaṭṭārakas were the main patrons of the Bhaṇḍārs. There was good arrangement of copying the manuscripts and several scholars who had good hand-writing were employed by these Bhaṭṭārakas and manuscripts were got written on the request of the Śrāvakas. When the influence of these Bhaṭṭārakas ceased the Grantha Bhaṇḍār came in the possession of the Śrāvakas. But as it appears from the collection of the manuscripts that the persons did not take interest in obtaining new manuscripts as such the number of these manuscripts did not increase rapidly. Moreover due to mis-management some manuscripts were reduced to ashes and works of the high standard and poetic beauty were allowed to decay.

1. Rājasthān ke Jaina Śāstra Bhaṇḍāron kī Grantha Sūcī Part III.

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NUMBER OF THE MANUSCRIPTS

The total number of the manuscripts and the Guṭkās in the Bhanḍār is 2257 and 308 respectively. Out of these manuscripts more than 450 manuscripts relate purely to Vedic literature. All the manuscripts are on paper except the two, Bhaktāmar Stotra, and Tatwārtha Sūtra, which are on palm leaves. There are some maps of Jambū Dwīpa, Aḍhāi Dwīpa and of some Yantras which are on cloth. Some maps are fully illustrated.

EARLIEST & LATEST MANUSCRIPTS.

The earliest manuscript available in the Bhanḍār is Jasahara Cariya of Puṣpadanta, an Apabhraṁśa work of 10th Century. This manuscript was copied in 1407 (1350 A.D.) in the fort of Candrapur. The latest manuscript of Padmanandī-pancavinśatī was copied in Saṁwat 1950 (1893 A.D.). This shows that there are manuscripts written from the year 1350 to 1893 A.D. Most of the manuscripts were written in the 15th, to 18th centuries. A few of these were written in the 19th century.

SUBJECTS DEAL WITH

The manuscripts in the Śāstra Bhanḍār deal with a variety of subjects like Puraṇa, Carita, Kāvya, Grammer and various aspects of Jaina religion. The languages used are Prākrit, Apabhraṁśa, Saṁskrit, Hindī, and Rājasthānī. Pūjā and stotra works form a substantial part of the collection. There are more than 450 small manuscripts, the matter of which have been taken from Saṁhitās, Bhāgwat Mahāpurāṇa and other purāṇs. Apart from these there are good Hindī works written by Jaina as well as non-jaina authors. The following are the further main features of the Śāstra Bhanḍār.

(1) There is a good collection of Saṁskrit works on Āyurveda & Jyotiṣa.

(2) The collection of Gutakās containing small texts is also remarkable. Among rare works of Hindi, one is JINADUTTA CARITA, a work of 1297 A.D. This was composed by Kavi Ralha. This is perhaps one of the earliest manuscript of Hindi ever found in a Digambar Jain Śāstra Bhanḍār.

The condition of the Grantha Bhanḍār is satisfactory. All the manuscripts are placed in serial number and therefore manuscript may be taken out without any difficulty. The complete catalogue of the Bhanḍār has recently been prepared and published.[1]

1. Rājasthān ke Śāstra Bhanḍāron kī Grantha Sūcī Part IV

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(8) ŚRĪ CANDRA PRABHA SARASWATĪ BHANḌĀR.

The Candra Prabha Saraswatī Bhanḍār is situated in the Jain temple of Dewān Amarcand., who remained a prominent Dewān of the former State of Jaipur in the 19th century for a long period. His father named Śivjīlāl was also Dewān of the state in the time of Māhārājā Jagat Singh. He constructed a Jaina temple. The temple which was constructed by Shivjilāl is called temple of Bāḍā Dewānji, while the one which was built by his son Amarcanda is called temple of Choṭā Dewānji. This temple is situated in the Lālji Sānḍ kā Rāstā, Caukrī Modi Khānā. The temple relates to Terāpanthī Sect. There are 830 manuscripts in the Śāstra Bhanḍār, of which about 350 are incomplete. This is due to the mismanagement of the authorities who gave the manuscripts to the readers and never demanded them back. There is a good collection of Saṁskrit works, and specially of Pūjā and Purāṇā literature. The whole manuscripts may be divided as under:–

Saṁskrit–418, Apabhraṁśa–4, Hindī–311, Prākrit–68 and the important subjects on which the manuscripts are available are as follows:—

Religious texts	...	...	147
Adhyātma	...	...	62
Purāṇa	...	...	30
Kathā	...	...	38
Pūjā literature	...	...	152
Stotra	...	...	41

PATRONS OF THE BHANḌĀR·

The Śāstra Bhanḍār was established at the time of the construction of the temple. Dewān Amarcand took a great interest in the collection of the manuscripts. His contemporary scholars of Jaina literature were Rājamalā, Nawal Rāma, Gumānī Rām, Jaicandra Chābrā, Ḍālu Rām, Mannā Lāl Khindūkā and Swaroop Cand Bilālā and with the help of these scholars he managed to collect a good number of manuscripts. Kśatra Cuḍāmaṇi (1834) Gomaṭṭasāra (1828) Pancatantra (1830) and Pratimāsānta Caturdaśī Vratodyāpana (1820) were got copied by him and placed in the Grantha Bhanḍār. Kārtikeyānuprekśā is the earliest written manuscript while

1. Rājasthān ke Jaina Śāstra Bhanḍaron ki Grantha Sūcī Part IV.

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Dhanya Kumār Caritra is the latest one, These were copied in the year 1563 and 1937 A.D. respectively. Most of the manuscripts in the Bhanḍār belong to the 18th, 19th and 20th centuries.

(9) ŚĀSTRA BHANḌĀR OF JOBNER TEMPLE

The Śāstra Bhanḍār is situated in the temple of Jobner in Khejarān kā Rāstā, Chāndpole Bāzār, Jaipur City. The temple remained a seat of Jaina monks for a long time and last Pānḍyā Bhaktāwara Lāl died recently about 12 years ago. The Śāstra Bhanḍār remained in their possession from the very beginning. This class of Pānḍyās were interested generally in Āyurveda, Jyotiśa and Mantra Śāstra and the collection of the manuscripts pertaining to these subjects were given preference to other literature.

NUMBER OF MANUSCRIPTS.

The total number of the manuscripts in this Bhanḍār is 340. This number includes the number of the Guṭakās. The collection of Saṁskrit manuscripts are more than those of Hindī manuscripts. This shows that the Pānḍyās were the scholars of Saṁskrit literature. Manuscripts are not very old being written in 17th to 19th Century. Some of the important manuscripts are as follows:–

(1) Sabhāsāra Nāṭak of Raghurāj in Hindi. This describes the etiquette to be observed in the Royal Courts.

(2) Aṇjanā Rāsa of Śānti Kuśal, composed in 1603 A.D. This describes the life of Anjanā , the mother of Hanumāna.

(3) Behārī Satsai of Bihārīlāl. The manuscript was written in 1716 A.D. The peculiarity of this manuscript is that all the stanzas are written in alphabetical order.

(4) Raghuvanśa Kāvya by Kālidāsa. The manuscript was copied in 1623 A.D.

(5) Rukmaṇi Vivāhlo by Prithavirāj Rāthora īn Hindī. The manuscript is an incomplete one, but is a copy of the year 1662 A.D.

Besides these, there is a copy of Saṅgrahaṇi Sūtra of the 18th Century. There is a cloth embroidered with lead beads illustrating the 16 objects of dream seen by the mother of the Tīrthankara. Besides this, there are nineteen beautiful

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pictures. In the first picture, the paṭala of Swarga and Vimān have been depicted. In the second picture, the Universe has been compared with the Loka Puruṣa. There is a Nandiśwara Dwīpa in the third picture. In the fourth plate, there are pictures of Tīrthankaras. The seven graphas have been depicted in the fifth picture. In the sixth picture, the dreadful horrors of the hell have been shown. In the seventh plate, the army of India has been illustrated. In the 8th picture, there are eight different figures of the Yakśas. There are pictures of the Jambudwīpa, Lavaṇa Samudra, Indra Sabhā, birth ceremony celebrated by Indra, the condition of man at the time of intense thirst, hunger and separation and the Vimānas of the Heaven. In the last Ṣaṭa Leśyas have been compared with a mango tree. There are six complexions of the worldly soul as Kriśṇa, Nīla, Kapota, Pīta, Padma and Śukla. The Kriśṇa Leśyā, the worst complexion has been explained by falling down the whole mango tree for eating the mangoes while the Śukla Leśyā, the best complexion has been illustrated by eating only fallen mangoes of the tree.

(10) PĀRSWANĀTHA DIGAMBAR JAINA SARASWATĪ BHAWAN

Pārswanātha Digambara Jaina Saraswatī Bhawan is situated in the Pārswanātha Digambara Jaina Temple. It is very famous temple in the city and was constructed in Saṁwat 1805 (1748 A.D.) and in the same year the Saraswatī Bhawan was established, The Saraswatī Bhawan contains 558 manuscripts including the Guṭakās. The collection contains manuscripts of 17th and 18th century in good number. The manuscripts of saṁskrit language are more numerous. The next come the Prākrit and Apabhraṁśa works. All the manuscripts are on paper. Manuscripts are mostly on the subject like Purāṇa, Kathā and religious topics. Nalodaya Kāvya composed by Māṇīkyasūrī is the earliest manuscript. It was copied in Saṁwat 1445 (1388 A. D.). The manuscript of Deśalakśana Pūjā copied in Saṁwat 1937 (1880 A.D.) is the latest one. There are three manuscripts which are worth mentioning:-

(1) PRATĪSṬHĀPĀṬHA:—It is a Saṁskrit work composed by Aśādhara a great scholar of 13th Century. This work was written on cloth in saṁwat 1516 i. e. 1459 A.D. This is the earliest manuscript so far found on cloth in the Śāstra Bhanḍārs of the Jaipur City. Thongh the manuscript was written 500 years back, yet the condition of cloth is still good. The measurement of the manuscript is 10½'x10".

(2) YAŚODHAR CARITA:—This is an illustrated manuscript copied in Saṁwat 1800 (1743 A.D.) The manuscript contains 30 illustrations based on the story of the work. All the pictures are coloured, representing Indian art.

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(3) AJITNĀTH PURĀṆA:—This is an Apabhraṁśa work written by Vijaysingh. It was composed in Saṁwat 1505 (1458 A.D.) This is only the Apabhraṁśa manuscript so far found in this Śāstra Bhanḍār. It deals with the life of Ajitnātha, the second Tīrthankara. The manuscript is a rare one.

(II) ŚĀSTRA BHANḌĀR OF GODHĀ TEMPLE.

There are 616 manuscripts and 102 Guṭakās in the Śāstra Bhanḍār of Godha temple, which was constructed towards the end of the 18th Century. The manuscripts were brought from several places and housed in this Śāstra Bhanḍār.

The subjects of the manuscripts pertain to Purāṇa, Carita, Stories, Pūjā and Stotra and the languages in which the manuscripts are written are Saṁskrit and Hindī.

Most of the manuscripts are of the 17th, 18th and 19th Century. The earliest manuscript is VRIHAT KATHĀ KOṢA written by Śrutasāgar, in saṁskrit. This book was copied in Saṁwat 1586 i.e. 1529 A.D. and presented to Manḍalācārya Dharmakīrti. The latest manuscript is "TĪNALOKA PŪJĀ" in Hindī which was copied in Saṁwat 1993 (1936 A.D.). It is a voluminous work and contains 978 pages. This shows that there is still the custom among the Jainas to place the manuscripts in the Śāstra Bhanḍārs.

Some of the important manuscripts are as follows:—

(1) VIMALANĀTHA PURĀṆA:-by Aruṇamaṇi composed in Saṁwat 1674 i.e. 1617 A.D. in Saṁskrit. It describes the life of Vimalanātha-13th Jaina Tīrthankara. The manuscript is of saṁwat 1696 (1639 A.D.)

(2) HOLIKĀ CAUPAI:-composed by Dūngara Kavi in saṁwat 1629 (1572 A.D.) in Hindi. It narrates the story of Holikā according to the Jaina faith. There are 85 Padyas in the work. The last two stanzas of the work are as follows:—

सोलहसह गुणतीसइ सार, चैत्रइ वदि दुतिया बुधिवार ।
नयर सिकंदराबाद···गुणकरि अगाध, याचकमन्डल श्री खिमासाध ।।८४।।
तासु सीस डूंगर मनि रली, भण्यू चरित्र गुरू सांभली ।
जो नर नारी सुणसइ सदा, तिह घर लीहुइ संपदा ।।८५।।

(3) PANCA KALYĀṆAKAPĀṬHA:-It was composed by Har Cand in Hindi poetry in the year 1773 A.D. It describes the five ceremonies of a Tīrthankara celebrated by the Gods. It contains 117 stanzas.

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(4) SUNDARA ŚRANGĀRA:—It is a work of Sundara Kavi composed in Saṁwat 1688 (1631 A. D.). It is a Lakśana work which contains 374 stanzas. It is collected in a Guṭakā No. 25.

(5) BIHĀRĪ SATASAĪ:–This is Brijbhāṣa commentary written by some Kriśna poet in samvat 1780 (1723 A.D.) at Agra, on Bihārī Satasaī. In the end of the commentary the writer gave his full description. The manuscript was copied in Jaipur in Saṁwat 1790 (1733 A.D.) The peculiarity of this commentery is that it is in both prose and Poetry. First of all the writer gives the sense of the original Dohās in Hindī prose and then he narrates the same in poem also. The commentary of the first Dohā is as follows:—

मेरी भव बाधा हरो, राधा नागरी सोइ ।
जा तन की झांई परे, स्याम हरित दुति होइ ।।

Commentary in Hindī prose:—

यह मंगलाचरण है तहां श्री राधा जू की स्तुति ग्रन्थ कर्त्ता कवि करतु है, तहां राधा और दुहै यांते जा तन की झांई परे स्याम हरित दुति होइ या पद तें श्री वृषभान सुता की प्रतीति भई ।

Translation in Hindī poetry:—कवित्त

जांकी प्रभा अवलोकत ही, तिहुं लोक की सुन्दरता गई वारी ।
कृष्ण कहै सरसी रूहै नैननि, नामु महासुद मंगलकारी ।।
जा तन की झलकै झलकै हरित थुति, स्याम की होत निहारी ।
श्री वृषभान कुमारी कृपा कै, सुराधा हरो भव बाधा हमारी ।।

(12) ŚĀSTRA BHANḌĀR OF JAINA TEMPLE SANGHIJI

The temple of Sanghijī is also a famous one of the city. it is situated is Modīkhānā Caukarī near Mahāvīrā park. The temple was constructed by Śri Jhūnthā Rām Sanghī, who was Dewān (Minister) of the Jaipur state during the reign of Māhārājā Jaisingh III (1818 to 1835). The Grantha Bhaṇḍār of this temple contains 979 manuscripts.

Most of the manuscripts pertain to 18th and 19th century. There are several manuscripts which were written even in 20th century and the latest manuscript written in this century is Ṇamokār Kalpa of Saṁwat 1955 (1938 A D.) in Hindī and the earliest manuscript is PANCĀSTI-KĀYA PRABHRITA of Ācārya Kunda Kunda in Prakrit. The manuscript is of saṁwat 1487 (1430 A.D.)

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The manuscripts are on common subjects like Pūjā, Stotra, Purāṇa and Story etc. There is an illustrated manuscript of MADHU MĀLTĪ KATHĀ written by Catura Bhuja Kavi in 17th century. The number of illustrations is 15. These are coloured paintings representing Rājasthānī art, but they are in a very torn condition.

The other work is HAMMĪRA RĀSO, which was composed by Kavi Maheśa of 17th Century. It is a poem describing briefly the life of Rājā Hammīra of Raṇthambhore.

(13) ŚĀSTRA BHANḌĀR OF DIGAMBER JAINA TEMPLE, LAŚAKAR

There is a good collection of manuscripts in the Dig. Jain Temple Laśakar, situated in the Borḍi Kā Rāstā, Jaipur. The Grantha Bhanḍār remained the centre of Śri Kesari Singh, a scholar of 19th century who took great interest in the collection of the manuscripts. The total number of the manuscripts is 828. Following manuscripts are important one.

1.	Commentary on Pramaṇanaya Tatvālokālankār of Ratna Prabhāchārya		1499 A. D.
2.	Sap'a Padārth Vritt		1484 A. D.
3.	Pancāstikāya with commentary	Amrita Candra	1516 A. D.
4.	Ātma Prabodha	Kumār Kavi	1515 A. D.
5.	Āpta Parīkśā	Vidyanandi	1578 A. D.
6.	Commentary on Ratna Karanḍa Srāvakācāra	Prabhācandra	1576 A. D.
7.	Padma Carita Tippṇa	Śri Cand Muni	1454 A. D.
8.	Ādīswar Phāga	Bhaṭṭārak Gyān Bhūsaṇa	1530 A. D.
9.	Śānti Purān	Pandit Aśaga	1534 A. D.
10.	Malaya Sundri Kathā	Jaya Tilak Suri	1463 A. D.

(14) GRANTHA BHANḌĀR OF NAYĀ MANDIR.

The Grantha Bhanḍār is situated in the Jaina Temple of Bairāṭhiyān in the Motī Singh Bhomiyā kā Rāstā. As the temple has been newly constructed, it is also called by the name of Nayā Mandir. There are 150 manuscripts in the Śastra Bhanḍār. The earliest manuscript in the Grantha Bhanḍār is Candraprabha Caritra composed by Vīra Nandi in Saṁskrit. The manuscript was copied in the year 1467 A D. There are manuscripts of Riṣimanḍal Stotra, Riṣimanḍal Pūjā, Nirvāṇa Kānḍa and Aṣtānhikā Jayamāl which are written in golden ink and their borders are artistically designed and embroidered. These manuscripts are remarkable for border decoration representing various kinds of floral designs and geometrical patterns. Beautiful illustrations of creeperr have also been given,

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(15) GRANTHA BHANḌĀR OF CODHARIYĀN KĀ MANDIR

There are only 108 manuscripts in the Śāstra Bhanḍār of this temple which is situated in the Chajūlal Śāh kī Galī, Caukari Modī Khānā. Out of these 75 manuscripts are written in Hindī and the rest are in Saṁskrit. The collection is not of much consequence.

(16) ŚĀSTRA BHANḌĀR of KĀLĀ CHĀBARĀ JAINA TEMPLE

There are 410 manuscripts in the Śāstra Bhanḍār of Kālā Chābarā Jaina temple. The manuscripts are mainly on the subjects like religion, Purāṇa Kathā, Pūjā and Stotra. The Guṭakās which are 106 in number contain good collection of Hindī works written by Jaina and non-Jaina authors. The manuscripts are generally of 18th and 19th century,

(17) ŚĀSTRA BHANḌĀR OF MEGHARĀJAJI TEMPLE

There is a small collection of 249 manuscripts in the Śāstra Bhanḍār of Jaina temple of Megharājajī. The manuscripts deal with the subjects like Pūjā, Purāṇa and stotra. The Bhanḍār is systematically arranged and an incomplete catalogue is also available in the Śāstra Bhanḍār.

(18) SARASWATĪ BHAWAN OF YAŚODĀNANDA JAINA TEMPLE

This temple was constructed by Śrī Yaśodānanda, a Jaina Saint in Saṁwat 1848 (1791 A.D.) and at the same time a Śāstra Bhanḍār was also established in the temple. The total number of the manuscripts and Guṭakās is 353 and 45 respectively. The collection is an ordinary one and on the subjects like Pūjā, Stotra, Purāṇa, but Paṭṭāvalīs of the Emperors of Delhi and Hindī songs written in the praise of Bhaṭṭārakas Dharma Kīrti are of worth mention.

(19) ŚĀSTRA BHANḌĀR-SĪKAR

Sīkar is a district Head quarter at present. It is a good city of the Western Railway on Jaipur Lohārū Branch. There are five Jaina temples in the city which possess some manuscripts but in the Jaina temple called Baḍā Mandir of Bīsapanthi, there is a good collection of the manuscripts. The total number of the manuscripts is 532, which are on paper. Manuscripts are written in Saṁskrit Prākrit, and Hindī. The number of Hindī manuscripts is also a large one. Panḍit Mahācandra who was a good scholar of 19th century, collected various manuscripts for the Grantha Bhanḍār.

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The Grantha Bhanḍār is in good condition and systematically arranged. The manuscript are placed in the Vesṭhanas. One rough catalogue of the manuscripts is also available in the Śāstra Bhanḍār. There is no rare manuscript.

(20) GRANTHA BHANḌĀRS OF ALWAR

Alwar was the Matsya Deśa, the kingdom of Rājā Virāṭa of the Mahābhārat in the past. There is still a town called Macheri in this State which is a corruption of Matsya. It is why that the first Union of Rājasthān States of Alwar, Bharatpur, Dholpur and Karauli was given the name of Matsya. The Alwar state formerly appertained to the territory of Jaipur, but in the 19th century it was recognised as a separate State and Pratāpsingh was the first ruler. It is in the centre, between Jaipur and Delhi.

Alwar remained a centre of Jainas for a long time. There are nine Jaina temples in the City, out of which following temples have the collection of the manuscripts. The number of the manuscript in each temple is as follows:—

		No. of Manuscripts
(1)	Temple of Chājūrāmjī	60
(2)	Jaina temple of Sābjī Sahib	40
(3)	Bārtallā Jaina temple	41
(4)	Jain temple Nasiājī	42
(5)	Nāyā Bāzār Jaina temple	39
(6)	Khandelwāl Jaina Pancāyatī Mandir	211
(7)	Agarwal Pancāyatī Mandir	186

Thus the total number of the manuscripts is 619 in the seven Bhanḍārs of the City, Most of the manuscripts are in Saṁskrit and Hindī and were written in 18th and 19th century.

There are two manuscripts TATTWĀRTH SŪTRA and BHAKTĀMARA STOTRA written in golden ink. There is also a manuscript namely AMRITASĀGARA which was composed under the patronage of Māhārāja Pratāpsingh. It is on Indian Medicines (Āyurveda) having 25 Tarangas and written in Hindī. Māhārājā Pratāp Singh was the ruler of Jaipur State from the year 1778 to 1803. The manuscript was copied in the year 1791 A.D.

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(21) ŚĀSTRA BHANḌĀR OF DŪṆĪ

Dūṇī is a town situated on the left side of the road from Jaipur to Deoli. It is twelve miles from Tonk and six miles from Deoli.. There is a Jaina temple which contains a small collection of the manuscripts numbering 143 only. According to an inscription engraved on the inner wall of the temple, it was constructed in Saṁwat 1585 i. e. in the year 1528 A. D. The Grantha Bhanḍār of this temple was also established at the same time. The earliest manuscript is Jinadatta Kathā in Saṁskrit which was copied in Saṁwat 1500 (1443 A.D.). Most of the manuscripts are in Hindī in which works of Vidyā Sāgar such as, (1) "SOLAHA SWAPNA"[1] (2) "JINA JANMA MAHOTSAVA", (3) "SAPTA VYASANA SAVAIYĀ". (4) "VIŚĀPHĀRA-CHAPPAYA" etc are important. The "JHŪLNĀ" of Tānū Śāh in Hindī is also a rare work written in various metres and deals with on several topics. "RAJŪL. KĀ BĀRAHAMĀSĀ" of Ganga Kavi is a rare work. Ganga Kavi was a Jaina poet and his full name was Gangādāsa. He was the son of Parwata Dharmārthī who was also a Hindī scholar. The work describes the various kinds of hardships sustained by Rājula in the twelve months.

ŚĀSTRA BHANḌĀRS OF ṬOḌĀRĀISINGH

Ṭoḍārāisingh which was famous by the name of Takśaka Garha[2], remained famous literary centre for a long time. It is said to have been founded by the Nāgas. In the 15th century it was under the Sisodiyā Rājpūts of Udaipur, but after the defeat of Rāṇā Sangrāma Singh they became independent and under the rule of Akbar this whole province passed under him.[3]

From the old ruins it seems to be a very ancient town. There is one Viṣṇu temple which was built by Guhil kings in the 10th century. The town is beautifully

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१. मुखकर सुन्दर मूलसंघ गछ सरसति जाणों ।
वलात्कार गण सार सूरी अभयेउ वखाणों ।।
तस पट्टे शुभचंद्र हवा गछ नायक गुण धारक ।
तस गुरू भ्राता ब्रह्मचारि श्री विद्यासागर ।।
संघपति माधव वचन थी सोल स्वपन कवित्त जे कहे ।
भणे सुणे जे भावसु ते अहे लोक सुख लहे ।।६।।

2. Praśasti Sangrāh Āmer Śāstra Bhanḍār Jaipur page 162.
3. Ibid.

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surrounded by the walls. It is a city of tanks. The relation with the Jaina religion remained from an old period. From an inscription of Vijoliā dated 1169 A.D. it appears that Vaśravan, the fore fathers of Lallak constructed a Jaina temple in Ṭoḍāpatanna. The town remained the literary centre from the very beginning. Solanki kings were very kind to Jainas so they also helped them in the enrichment of the literature,

Pravacanasāra[1] was written in the year 1440 by Narsingh pupil of Madana Deva who was the brother of Acārya Śubhacandra. The manuscript of Ādipurāṇa[2] was copied in the year 1480 in the Parswanātha temple.

Under the rule of Rāmcandra Rāo, this town remained the main centre of literary activities as he was himself a lover of literature and art. Several manuscripts were written in his time. Some of the manuscripts written in his time are as follows:–

(1) In Saṁwat 1612 (1555 A.D.) manuscript of Upāskādhyayana[3] was copied.

(2) Nāga Kumār Carita[4] of Puṣpadanta was copied in Saṁwat 1612 (1555 A.D.)

(3) Yaśodharā Carita[5] was written in Ādinātha temple in the same year i.e. 1555 A.D.

(4) Yaśodharā Carita[6] was copied in Saṁwat 1610 in the Ādinātha Jaina temple and presented to Bhaṭṭāraka Lalit Kīrti. At this time Salīm Śāh Sūri was the emperor of Delhi.

(5) Nāga Kumār Carita[7] was copied in Saṁwat 1603 (1546 A.D.)

(6) Jambu Swamī Carita[8] of Vīr Kavi in Apabhraṁśa was copied in Saṁwat 1600 (1543 A.D.) and 1601 (1544 A.D.) and both were presented to Mandalācārya Dharmacandra.

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1. Vīr Vānī. Vol.
2. Rājasthān ke Jaina Śāstra Bhāṇḍāron kī Grantha Sūcī, part II, page 208.
3. Āmer Śāstra Bhanḍār, Jaipur.
4. Ibid.
5. Praśasti Sangrah, Āmer Śāstra Bhandār, Jaipur p 162
6. Ibid. p. 163
7. Rājasthān ke Jaina Śāstra Bhanḍāron ki Granthā Sūci, Part II. page 247.
8. Śāstra Bhanḍār of Tholiyā Jain temple Jaipur.

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After Rāma Candra Rāo, Kalyān Singh became the ruler. Under his rule also several manuscripts were written. The manuscript of Dharmopadeśa Śrāvakācāra[1] and Jasahar Cariya[2] were written in the year 1558 and 1557 A.D. respectively. In the time of Jagannātha Rāo also Ṭoḍārāisingh remained the centre by literary activity. Ādinātha Purāṇa[3] of Puṣpadanta was copied by Śāh Nānū and presented to Bhaṭṭāraka Davendra Kīrti in Saṁwat 1664 (1607 A.D.). In Saṁwat 1708 (1651 A.D.) Khinvasi of Ṭoḍārāisingh presented the Padmapurāṇ of Raviṣeṇācārya to Panḍit Harśa Kalyāṇa.

(22 & 23) GRANTHA BHANḌĀRS OF ĀDINĀTHA & PĀRŚWANĀTHA JAINA TEMPLES

There are at present two Grantha Bhanḍārs. One Bhanḍār is situated in the Ādinātha Jain temple, while the other one is in Pārswanātha temple. The Śāstra Bhanḍār of Adinātha temple contains 246 manuscripts and the Śāstra Bhanḍāı of Pārswanātha temple has 105 manuscripts. Most of the manuscripts are such as are used for the daily Swādhyāyā. The number of Hindi manuscripts are more than the manuscripts of any other language. Some of the important manuscripts are as follows:—

1. Caturvidha Dāna Kavitta by Gyān Sāgar of 18th century.
2. Nemiśwār Phāga by Vidyānandi composed in Saṁwat 1640 (1583 A.D). The work consists of 766 stanzas.
3. Triloka Sāra Ṭīkā by Mādhava Candra Trivaidya. The manuscript is dated Saṁwat 1500 (1443 A.D.)
4. Pravacana Sāra Ṭīkā by Prabhā, Candra the manuscript is dated samwat 1605 (1548 A.D.). The earliest manuscript is Caturvinśati Stavan[5] which was written in Saṁwat 1449 (1392 A.D.)

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1. Śāstrā Bhanḍār of Jain temple Bādhi candji.
2. Āmer Śāstıa Bhanḍār, Jaipur
3. Ibid.
4. Jaīn Śāstra Bhanḍār of Ādinātha tempīe of Ṭoḍārāisingh.
5. मध्यदेशस्थं संकाशद्रंगनिवासि देवर्षिसुतः सर्वदेवस्तस्यात्मजेन शोभनमुनिना विहिता इमाश्चतुर्विंशतिजिनस्तुतयः तदग्रजपंडितधनपालविहिता विवरणानुसारेण चेयमवचूर्णि-महायमकखंडनरूपाणं तासां स्तुतीनां लेशतो लेखि । संवत् १४८३ वर्षे आश्विनमासे वदि ४ ।

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(24) ŚĀSTRA BHANḌĀR OF FATEHPUR (SHEKHĀWĀṬĪ)

Fatehpur is a beautiful city in Sīkar District of Rājasthān. It is now a Railway station on the Sikar–Cūru Branch of the Western Railway. Fatehpur remained the literary seat of Jainas. From the very beginning Jainas played an important role in the development of literature. The Agarwāla Jaina temple of Fatehpur was the centre of Bhaṭṭārakas who used to visit this place from time to time and took initiative in the management of the temples. These Bhaṭṭārakas used to collect the manuscripts and placed them in the Bhanḍārs. There is a collection of about 400 manuscripts at present in the Bhanḍār. These manuscripts are of later centuries i.e. 18th and 19th century. Most of the manuscripts were either written here or got written from else where and presented to this Bhanḍār by the Jainas of this city. In this respect Panḍit Jīwan Rām's contribution is marvellous. He wrote a Guṭakā which contains the matter of at least one lakh ślokas. Except this, Triloka Sārā Bhāṣā (1746 A.D.) Harivanśa Purāna (1767 A. D). Mahāvīra Purāna (1353 A.D.), Samayasār Nāṭak (1836 A.D.) Gyanārṇava of Śubha Candra (1831 A. D.) and several others were copied here and are preserved in this Bhanḍār.

The Guṭakā as stated above is the biggest Guṭakā, in material ever found any of the Bhanḍārs. It mainly deals with Āyurveda and Jhotiśa. It contains 1228 pages. This was written in Cūru by Śrī Jīwan Rāma from the year 1838 to 1860 A.D. and was completed in Fatehpur City in the year 1860 A.D.

There is another manuscript Ṇamokāra Mahatmya Kathā, which contains 689 pages of size 13" × 7½". The manuscript was got written by Hirālāl Sohanlāl, Delhi and presented to this Grantha Bhanḍār in the year 1922 A.D. It is fully illustrated and contains 76 illustrations on the various happenings in the life of the great persons of Jaina Mythology.

JAINA ŚASTRA BHANḌĀRS–DAUSĀ

Dausā was an old capital of Kachhāwā Rājpūts and one of the most ancient cities of Rājasthān. It was famous by the name Devagiri. But now a days it is a good town on Jaipur–Bharatpur Road. There are two Jaina temples and both the temples have Śāstra Bhanḍārs in them.

(25) ŚĀSTRA BHANḌĀR OF BĪSPANTHĪ MANDIR

There is an inscription at the back side of the main Vedi according to which this temple was constructed in Saṁvat 1701 (1644 A.D.) but as per oldness of the city and the temple itself. It seems that in that year it was reconstructed, The Śāstra Bhanḍār of this temple is a small one. It contains only 177 manuscripts

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including the Guṭakās, Most of the manuscripts are of Hindī works. These manuscripts are of 17th to 19th century. Some of the manuscripts are important and they can be used at the time of their editing. The manuscripts of Vilhaṇ Śaśikalā Prabandha is a good work of 17th century. It is with Hindī commentary by the poet Sāranga. The work runs both in Saṁskrit and Hindī.

(26) ŚĀSTRA BHANḌĀR OF TERĀPANTHĪ MANDIR DAUSĀ

There is also a small Śāstra Bhanḍār containing 150 manuscripts written on paper. Out of which most of the manuscripts are written in Hindī. But there is a good number of Apabhraṁśa manuscripts which were copied in 17th and 18th century. This shows that there was a general love and system of reading the Apabhraṁśa works upto 18th century. The manuscript of Caturdaśa Guṇasthān Carcā is a rare one. It was written by Akhayarāj in Hindī prose.

(27) & (28) ŚĀSTRA BHAṆḌĀRS OF BASWĀ

Baswā is an old town and tehsil headquarter of Jaipur District in Rājasthān. It was the birth place of several scholars of Hindī literature and specially of Seth Amar Cand Bilālā for whom it is stated that he constructeḍ the Jaina temple of Śrī Mahāvīraji. Jaina poet Daulat Rāma Kāslīwāl[1] (18th century) a famous story and Purāṇa writer was born in Baswā and his father Ānanda Rāma also lived there. In the 18th and 19th century Bāswā remained a centre of these scholars. There are several manuscripts in the Jaina Bhanḍārs of Jaipur city which were copied in Baswā and brought from there to the Jaipur City Bhanḍārs.

These manuscripts belong to the period from 1733 to 1835 i.e. for about one century during which the town was a centre of literary Activities. Caubīsaguṇasthāna Carcā[2] was copied in Saṁvat 1832 (1775 A.D.). Mūlacāra Pradīpa[3], Pāṇḍava Purāṇa[4], Rasik Priyā[5], were copied in Saṁvat 1820, 1792 and 1733 respectively. There is still a collection of the manuscripts in two Jaina temples which throws some light on its bright past. Both the Terāpanthī and Pancāyatī temples contain Śāstra Bhanḍārs one in each temple. The Terāpanthī temple is very old and according to the inscription found in the temple it was constructed in the 16th century. The

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1. & 2. Manuscript preserved in Śāstra Bhanḍār-Baswā
3. Rājasthān ke Jaina Śāstra Bhāṇḍāron kī Grantha Sūcī part III. p. 166
4. Ibid. p. 223
5. Ibid. p 251

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Terāpanthī Sect came into existence in the year 1626 A.D. according to Mithyātva Khanḍan Nāṭak[1] of Bakhat Rāma.

The Pancāyatī Mandir is also an old temple and important from the point of art and architecture. There is a Jaina idol of a very big size of the 12th century, which also shows that the temple was constructed in very early times. There is a small Grantha Bhanḍār which shows that sometime ago there was a very good collection of the manuscripts. The manuscripts were written between 15th to 18th century. The earliest dated manuscript is Samayasāra Vrittī[2] which was copied in Saṁwat 1440 (1383 A.D.). Works of Hindī and Prākrit are in majority in the Śāstra Bhanḍār. The following are the important manuscripts:—

(1) KALPASŪTRA :—The manuscript is illustrated and written in golden ink. It has 39 paintings on the life of Lord Mahāvīrā. The various expressions depicted in them are very good. The manuscript was copied in the year 1479 A.D.

(2) KALPASŪTRA :—This is another manuscripts which is also well illustrated. It contains 42 paintings which are evidences of good art. The manuscript is dated Saṁwat 1528 (1471 A,D.)

(3) PADMANANDI MAHĀKĀVYA TĪKĀ :—This is a commentary written by Kavi Prahalāda in Saṁskrit on the original work Padamandi Pancavinśati. The commentary is a rare one.

(4) MALAYASUNDARI CARITRA :—by Jaytilak Śūrī in saṁskrit. The manuscript was copied in Saṁwat 1490 (1423 A.D).

(5) ABHAYA KUMĀR PRABANDHA CAUPAI :—written in Hindī in Saṁwat 1685 (1628 A.D.). The work is also a rare one. It describes the life of Abhaya Kumār.

(29) ŚĀSTRA BHANḌĀR-MOZAMĀBĀD

In 17th century Mozamābāda was a centre of Jaina literary activities. It is an old town which seems to be later on renamed as Mozamābāda. In the year

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1. Āmer Śāstra Bhanḍār, Jāipur.

2. संवत् १४४० वर्षे चैत्र सुदी १० सोमवासरे अद्येह योगिनीपुरे पैरोजसाहिराज्यप्रवर्तमाने श्री देवसेन श्रीविमलसेन श्रीधर्मसेन सहस्त्रकीर्तिदेवाः तत्र जजिनगरे श्रीश्रेष्टिकुलान्वये गर्गगोत्री सा धना·····तेन समयसार ब्रह्मदेव टीकाकर्ता मूलकर्ता श्रीकुन्दकुन्दाचार्यदेव-विरचितं लिखाप्य सहस्त्रकीर्ति आचार्यप्रदत्तं ।

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1607 A. D. one grand Jaina Praṭisthā ceremony was celebrated which was conducted by Śrī Nānū Godhā who was the Minister of Rājā Mansingh of Jaipur. Only four year's before this ceremony Chitar Ṭholiā a Hindī writer completed his work 'Holī kī Kathā' in saṁwat 1660 (1603 A.D.) and described the town as follows:—

सौलासे साठे शुभवर्षे फालगुण शुक्ल पूर्णिमा हर्षं ।
सौहे मोजावाद निवास, पूजे मन की सगली आस ।।
सौहे राजा मान को राज, जिहि बोधि पूरब लग पाज ।
सुखि सवै नगर में लोग, दान पुण्य जाणे सउ भोग ।।

—Praśasti Sangrah p. 231

In the year 1538, Bhavisyadatta Carita of Dhanpāl Kavi was written in this town and at present this manuscript is housed in the Śāstra Bhanḍār of Āmer, Śrāvakācār of Vasunandi which was written in Saṁwat 1630 (1573 A.D.) is preserved in the Grantha Bhanḍār of temple Badhīcand. In the year 1589 A.D. Ādināthapurāṇa of the Apabhramsa language was copied in the Ādinātha temple.

Saṁwat 1660 (1603 A. D.) was specially marked for literary activity. Yaśodharā Caritra[1] of Sakal Kīrti and of Gyāna Kīrti[2] were copied in this year and were placed in various Bhanḍārs of Rājasthān,

The Śāstra Bhanḍār is a part of the temple which is situated in the centre of the town. The manuscripts are placed in two Almirahs and their total number is 368. The condition of the Śāstra Bhanḍār is not satisfactory, Several manuscripts have been destroyed due to the carelessness of the management. They have not been placed even in Vesṭhans so the dust and climate have attacked them frequently.

There are two copies of Jasahara Cariya of Puṣpadanta fully illustrated. No where these illustrated manuscripts in Apabhraṁśa language have been found. As such these are rare manuscripts. Out of these one is complele and other is incomplete. These were copied in 16th century. The paintings are very fine. The earliest dated manuscript is of the 15th century. The manuscripts of Pravacansāra of Kunda Kunda Acārya, (ii) Jinendra Vyākaraṇa (iii) Ṣaṭkarmopdeśa Ratnamālā of Amarkīrti (iv) Triṣaṣṭīsmrati Śāstra by Āśādhar (v) Yogasāra by Amitigati (vi) Tattwārtha Sutra Tippāṇī by Yogadeva (vii) Ādipurāṇa Ṭippaṇa by Prabhācandra are important.

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1. Rājasthān ke Śāstra Bhanḍāron kī Grantha Sūcī, Part III.

2. Praśasti Sangrah of Āmer Śāstrā Bhanḍār, Jaipur. page. 281

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There is also one manuscript of Kriśṇa Rukamaṇi veli written .by Prithivi Rāj with the commentary of Lākhā cāraṇa. This is a rare manuscript.

(30) JAINA GYĀNA BHANḌĀR OF JHUNJHUNU

The collection in the Jaina Śāstra Bhanḍār[1] Jhunjhunu is not a large one. The total number of the manuscripts is 310. It possesses Hindī manuscripts more than those in other languages. The names of there manuscripts may be mentioned below:—

1. Abhaya Kumār Caupai by Yug Pradhān Jin Candra Sūrī.
2. Pānca Sandhi by Hemrāj in Hindī poem.
3. Hansrāja Vacharāja Caupai by Ṭikam Cand.

(31) JAINA ŚĀSTRA BHANḌĀR, RĀJAMAHAL

Rājamahal is a town in Ṭonk District of Rājasthān. It is about 80 miles from Jaipur and 20 miles from Ṭonk in the north. The River Banās takes a beautiful turn here and the place is a beauty sport in the rainy season. It was the centre of literary activities for about 300 years. In the manuscript of Harivanśa Purāṇ[1] of Brahma Jinadāsa copied here in Saṁvat 1661, Rājā Mānsingh of Āmer has been described as the Ruler of this town. There is a Śāstra Bhanḍār in the Jaina temple which possesses a collection of 255 manuscripts including Guṭakās. Manuscripts of Dhanya Kumār Caritra of Sakal Kīrti, Pārśvapurāṇa of Bhudhardāsa, Śrenika Carita, Kriyā Koṣa and Harivanṣa Purāṇa were copied in this town from the year 1822 to 1836 A.D. The collection is though on the various subjects and mainly in Hindī and Saṁskrit languages. Some of the important manuscripts are as follows:—

(1) KARAKANḌUNO RĀSA[3] :-by Brahma Jinadāsa in Hindī. This is a rare manuscript of 15th century.

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1 Manuscript Catalogue Preserved in Ābhaya Jaina Granthālaya Bīkāner.

2. Āmer Śāstra Bhanḍār, Jaipur.

3. श्री सकलकीरति गुरु·प्रणमीनो मूनी भुवनकीरति अवतार ।
राम कीयो मेरु वडो, ब्रह्म जिनदास··कहे सार ।।
पढे गुणे जेह सांभले, मनधर अविचल भाव ।
मनवांछित फल ते लहे, पामे सिवपुरी ठाम ।।

Contd.....

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(2) PRAŚNOTTAR ŚRAVAKĀCĀRA[1] :-by Sakal Kīrti in Saṁskrit. This is an old manuscript and was copied in Saṁvat 1597 (1540 A.D.)

(3) HOLI KATHĀ[2] :-by Muni Śubha Candra. It was composed in the year 1697 A.D. It is also a rare work and has not been found so far in āny of the other Bhanḍārs of Rājasthan.

(4) INDRIYA NĀṬAK :-by Trilok Patni. This is a drama in Hīndī. This work is also a rare one. The drama[3] was completed at Kekarī (Ajmer) in the year 1898.

Continued from page...68

धनद नाम गोवालिया, एक कमले करी चंग ।
पूज्या जिनवर मन रली, फल पाम्यो उत्तंग ।।
एह कथा रस सांभली, भवीयण सयल सुजाण ।
पूजो जिनवर मन रली, अष्ट प्रकारे गुण भाण ।।
एक कमल फल वस्तरयो, स्वर्ग मूगती लगे चंग ।
अनुदिन जेह जीन पूछे तेह न फले उत्तंग ।।
सासो धरम सोहमणो, थोडी कीजे महंत ।
बड बीज जिम रूबडो, फली दीसे अनंत ।।
इति करकण्डु मुनीरास, पूजा फल समाप्त ।।

1. स्वस्ति संवत् १५९७ वर्षे द्वितीय चैत्रमासे शुक्लपक्षे द्वितीयादिने रविवासरे···मुमुक्षुणा सुमतिकीर्त्तिना कर्मक्षयार्थं श्रावकाचार ग्रन्थो लिखितं । ग्रन्थ संख्या २८८० ।

2. मुनि शुभचंद करी या कथा, धर्मप्रेष्यमें छी जथा ।
होली कथा सुनै जो कोइ, मुक्ति तथा सुख पावे सोय ।।१२५।।
संवत सतरासे परि जोई, वर्ष पचावन अधिका और ।
साक गणि सौलाछैबीस, चेत सुदि सातै कहीस ।।१२६।।
ता दिन कथा संपूरण भइ, एकसौतीस चोपई भई ।
सेस दिन में जोडी बात, पून्यू दिसा कुसला···।।१२७।।

3. उगणीसे पचपन विषै, नाटक भयो प्रमान ।
गांव केकेडी धन्यं जहां, रहै सदा मतिमान ।।

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JAINA ŚĀSTRA BHANḌĀRS, MĀLPURĀ

Mālpurā is an old town in Rājasthān. According to the description available in the Guṭakās collected in Śāstra Bhanḍār of Jaina temple, Pātodī, Mālpurā was founded in Saṁwat 1619 (1562 A.D). The other name of the town is Dravyapur.[1] It remained the main centre of the Jaina literature from its very beginning. There are 8 temples in the town. Out of which 4 temples have collections of manuscripts. The earliest[2] manuscript was copied in Mālpurā in Saṁwat 1631 (1574 A.D). This is Vaḍḍhamān Cariya of Jaymitra Hala copied by Kamal Kīrti for his own study. The other manuscripts which were copied here belong to the year 1576, 1588 1592, 1652, 1829, 1803, 1812, 1783 A.D. and hundreds of others which are in the various Śāstra Bhanḍārs of Rājasthān.

(32) JAINA GRANTHA BHANḌĀR CAUDHRIYĀN TEMPLE--MĀLPURĀ

There is a small collection of manuscripts numbering 50. All the manuscripts are on paper. The condition of the manuscripts is not good. There is a copy of BĪHARĪ SATSAI which contains 735 stanzas. The manuscript of Pārswanāth Rāso[3], composed by Brahma Kapoor Cand also forms part of the collection. This was composed in Saṁwat 1597 (1540 A.D.) The work is a rare one and has not been published so far. It deals with the life of Pārswanātha.

(33) GRANTHA BHANḌĀR OF ĀDINĀTH TEMPLE-MĀLPURĀ

There is also a small collection of manuscripts which contains books meant only for daily reading. The Grantha Bhanḍār is quite in disorder and in bad condition. Among the rare manuscripts one is Kśetrapāla Vintī[4], by Muni Subha candra and the oṭher is Hindī Padas by Harṣa Kīrti which are copied in a guṭakā number 3.

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1. Pūjā Pātha Sangraha preserved in the Grantha Bhanḍār-Mālpurā
2. Āmer Śāstra Bhanḍār Praśasti Sangrah, page 130.
3. तास तणु सिषि तसु पंडित कपूरजीचंद, कीयो रास चिति धरिवि आनंद ।
4. गीत पहली गाय जो रभाय क्षेत्रपाल को,
   मुनि सुभचंद गायो गीत, भैरूंलाल को ॥११॥

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(34) ŚĀSTRA BHANḌĀR OF TERĀPANTHĪ TEMPLE–MĀLPURĀ.

There is here a collection of 74 manuscripts. It is an ordinary collection. There is no rare manuscript here but old copies of some manuscripts are in the collection.

(35) JAIN ŚĀSTRA BHANḌĀR–BHĀDWĀ

Bhādwā is a village in Phulerā sub-division. The village is 3 miles from the Railway station Bhainslānā on the Rewari-Phulerā Branch line of Western Railway. There is here a small Śāstra Bhanḍār having 130 manuscripts and 20 Guṭakās. Though there is no rare manuscript here, the copies of the following manuscripts are very important:–

(1) DHARMAVILĀSA :–by Dyānata Rāya in Hindī (18th Century)

(2) Hindī Translation of RATNA KARANDA ŚRĀVAKĀCĀRA by Sadāsukha Kāsliwāl in Hindī (19th Century)

(3) GYĀNĀRṆVA BHAṢA :–by Labdhi Vijaygaṇi in Hindī (17th Century)

(4) BRAHMAVILĀSA :–by Bhaiyā Bhagawatīdāsa in Hindī (18th Century)

(5) DHARMOPADEŚA SRĀVKĀCĀRA :–by Dharmadās in Hindī (16th Century)

All the manuscripts are written on paper. There is a good collection of Hindī works in Guṭakās such as DOHĀŚATAKA by Rūpa Cand and Updeś Pacciśī by Rāmdāsa.

ŚĀSTRA BHANḌĀRS IN BHARATPUR DISTRICT

The former Bharatpur State and now a district of Rājasthān remained a literary centre for a long time. As this district of the Rājasthān is considered a part of Brija Bhumi so the Hindī works influenced by Brija language (a part of Hindī) are in good number in the Grantha Bhanḍārs of this district. There are Jaina Grantha Bhanḍārs in Bharatpur, Deeg, Kāmā, Bayānā, Vair, and Kumher.

Bharatpur City was founded by Surajamal Jāṭ. It was one of the two Jāt states in Rājasthān before its merger. Śruta Sāgar a poet of 18th century described Bharatpur in his work Ṣaṭa Māla Varṇan' in the following way:—

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देस काठहड विरजि मैं, वदनस्यंघ राजान ।
ताके पुत्र है भलो, सूरिजमल गुणधाम ।
तेजपुञ्ज रवि है भलो, न्याय नीति गुणवान ।
ताको सुजस है जगत में, तपै दूसरो भान ।
तिनह नगर जु वसाइयो, नाम भरतपुर तास ।

In the 18th and beginning of the 19th century it was literary centre for the Jaina Scholars. There is a Jaina manuscript library which contains more than 8 hundred manuscripts. There are several manuscripts which were written in the 18th century in Bharatpur and placed in the Śāstra Bhanḍār of the city. Some of the manuscripts which were copied here are Ṣoḍāśakāraṇa Jayamāla[1] of Raidhu (1830 A.D) Cāritra Pūjā of Srī Bhūśaṇa (1759 A.D) Caubīsa Jīnarāj Pūjā (1827 A.D.) Sārdhadvaya Dvīpa Pūjā (1769A.D) Brahma Vilās (1838 A.D.) Tattwasāra (1757 A.D.) Subhāṣita Ratna Sandoha (1770 A.D.) and Sidhānt Sāra Deepak (1766 A.D.) and many others. All the manuscripts are preserved in the Grantha Bhanḍārs of Bharatpur.

(36) ŚĀSTRA BHANḌĀR OF PANCĀYATĪ MANDIR

There are two Jaina temples in the city and both have the manuscript libraries in them. The Śāstra Bhanḍār of Pancāyatī temple has good collection of manuscripts. They are placed in wooden and stone almirahs. All the manuscripts are written on paper. The date of the establishment of the Bhanḍār is not traceable, but it appears that soon after the construction of this temple the manuscripts were also brought from the various towns and villages of the State when the Jainas came to settle down in the city. The 19th century was time of the growth of the Śāstra Bhanḍār as most of the manuscripts were written in that century.

The total number of the manuscripts is 801, and the earliest dated manuscript is VRIHAT TAPĀGACCHA GURĀVALI by Muni Sunder Sūri copied in Saṁvat 1490 (1433 A.D.). Most of the manuscripts are in Hindī language. SAPTA VYASAN KATHĀ composed by Mānik Candra in Saṁvat 1634 (1577 A.D.) in Apabhraṁśa language is a rare work as no such work has been found in any other Grantha Bhanḍār. Apart from this some of the manuscripts which are important, are as follows:–

1. Rājasthān Grantha Bhanḍār Sūci, Part III p 145.

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(1) SABHĀ BHŪṢAṆA[1] :-by Gangārāma composed in Saṁvat 1744 (1687 A.D.) in Hindī.

(2) PADASANGRAHA :-by Harṣa Candra in Hindī,

(3) JINADATTA CARITRA BHĀṢA[1] :-by Viśva Bhūṣaṇa in Hindī.

(4) SUKHA VILĀSA[3] :-by Jodhrāja Kāslīwāl in Hindī prose.

The collectioa of the manuscripts written in Prākrit, Saṁskrit and Apabhraṁśa languages are also in good number. This collection is not limited to religious works as manuscripts of common interest are also in the Śāstra Bhanḍār. There is a manuscript which deals with the playing of Śatranja.

There is one illustrated manuscript named BHAKTĀMARA STOTRA by Māntung Ācārya. It has 51 illustrations very well coloured, Its painting is a speciman of medieval art. It was copied in the year 1769 A.D.

(37) GRANTHA BHANḌĀR OF JAINA TEMPLE--PHOZURĀMA

There is another Śāstra Bhanḍār in Jaina temple, Phozurāma situated at Kotwālī market, This is a newly constructed temple so the collection of the manuscripts is also about 100 years old. There are only 65 manuscripts including Guṭakās. All the manuscripts were not earlier thān 150 years ago. The manuscript

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1. सत्रह सत संवत सरस, चतुर अधिक चालीस ।
कातिक सुदि तिथि अष्टमी, वार सरस रजनीस ।।६२।।
सांगानेर सुनग्र में, रामसिंह नृप राज ।
तहां कविजन बचपन में, राजति सभा समाज ।।२३।।
गंगाराम तह सरस कवि, कीनों बुधिप्रकास ।
श्री भगवंत प्रसाद तैं, इह सुभ सभा विलास ।।६४।।

2. संवत् सत्रासै अठतीस, नाम प्रमोदा ब्रह्मावीस ।
अगहन बदि पांचै रविवार, अस्लेखा ऐन्द्र जोग सुधार ।।
नर नारी मन देके सुनों, ताको जसु तिलोक में गुनौ ।
यह चरित्र सुनियो मन लाइ, विश्वभूषण मुनि कहत बनाय ।।

3. दौलत सुत कामा वसै,
जोध कासलीवाल ।
निज सुख कारण यह कियो,
सुखविलास गुणमाल ।।

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of commentary on Tattvārtha Sūtra[1] in Hindī prose is a rare one. This was composed in Vikrama Saṁvat 1935 (1878 A.D.) by Śrī Girvarsingh of Kumher.

ŚĀSTRA BHANḌĀRS OF DEEG TOWN

Deeg which is called a city of fountains is 25 miles from Bharatpur City. It was an old capital of the Bharatpur State. There are three Śāstra Bhanḍārs, out of which one is in the old Deeg and the rest two are in New Deeg.

(38) ŚĀSTRA BHANḌĀR OF PANCĀYATĪ MANDIR--NEW DEEG

There are 81 manuscripts in the collection of this Bhanḍār. Except a few one all the manuscripts are in Hindī written in 18th and 19th century. Besides the manuscripts on religion, there are manuscripts on Grammar and Medicine. There is an original manuscript of MALLINĀTHA CARITA translated in Hindī by Sewā Rāma Pāṭnī who belonged to this city. He composed this work in 1793 A.D. here.

(39) ŚĀSTRA BHANḌĀR OF BAḌĪ PANCĀYATĪ-DEEG

There was a very old collection of the manuscripts in the Grantha Bhanḍār of Pancāyatī Mandīr-Deeg but due to the mis-management it fell into a sorry state. Even now the manuscripts are not systematically arranged. I also came to known that several manuscripts were taken away by the scholars of the various places and were never returned.

At present there are only 56 manuscripts which are complete and the rest are incomplete and in wretched condition. The manuscripts were copied in the 16th 17th and 18th Centuries. The earliest dated manuscript is BHAGVATĪ ĀRĀDHANĀ[2] which was written in the year 1511 (1454 A.D.) in Māndalgarh. Except this there also copies of ṢAḌĀ DARŚANA SAMUCCAYA of Rājahansa in Saṁskrit,

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1. ग्रंथ स्वामी उमास्वामी आचार्यकृत दशाध्यायी मूलसूत्र की सर्वार्थसिद्धि नामा संस्कृत टीका ताकी भासा वचनिका तैं संक्षेप मात्र लेके दीवान बालमुकंद के पुत्र गिरिवरसिंह वासि कुंभेर कैं ने अपनी तुच्छ बुद्धि के अनुसार मूल सूत्रनि को अर्थ जानिने के लिये यह वचनिका रची और संवत् १९३५ के ज्येष्ठ सुदि २ रविवार के दिन संपूर्ण कीनी ।

2. संवत् १५११ वर्षे वैशाख वदि ७ गुरू पक्षे पुष्यनक्षत्रे सकलराजि-शिरोमुकट माणिक्य-मरीचिये धारिकृत-चरणकमणपादपीठस्य श्रीराणाकुंभकर्णसकलसाम्राज्यधुरां विभ्राणस्य समये श्रीमंडलगढशुभस्थाने आदिनाथ-चैत्यालये ।

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BHAAVISYADATTA CARIYU by Śrīdhar in Apabhraṁśa, ĀTMĀNUŚĀṢANA of Guṇabhadra and JAMBU SWĀMI CARITA by Sakal Kīrti in Saṁskrit.

(40) GRANTHA BHANḌĀR OF JAINA MANDIR–OLD DEEG

The Grantha Bhanḍār is placed in the Jaina temple situated in old Deeg. The temple is very old and it appears that it must have built before 14th century. There are 101 manuscripts in the Śāstra Bhanḍār which have been placed in wooden Almirah, They are not in good condition and are deteriorating fast. Most of the manuscripts are in Hindī and on religious subjects. But apart from this some of the manuscripts are very important. The VIKRAMA CARĪTA of Rāma Candra Sūri is one of the manuscripts not generally available in other Bhanḍārs. This is a Saṁskrit work composed in 1423 A.D. The copy JINAGUṆAVILĀSA of Nathmal which was composed in Saṁvat 1822 (1765 A.D.) in Hindī and is dated 1766 A.D. There is also a BHRAMARGĪTA of Mukunda Dāsa which is complete and in good condition. The Hindī translation of VASUNANDI SRĀVAKĀCĀRA which was composed in the year 1850 A.D in Āmer is also one of the few manuscripts. The work CAUBĪSA TĪRTHANKARA PŪJĀ composed by Cunilāl in Hindī in Saṁvat 1914 (1857 A.D. is a rare work. This was composed at Karauli. There is a copy of JANMA PATRĪ of Khusāla Candra who was the famous Writer of Hindī in Sāngāner (18th century).

KĀMĀ

Kāmā is one of the oldest towns of Rājasthān. This was previously in the Bharatpur State and now it is a Tehsil Headquarter in the Bharatpur District.

From the manuscripts found in the Jaina Grantha Bhanḍārs of Rājasthān it is presumed that the town remained a literary centre in 18th and 19th century. Though in the Śāstra Bhanḍār of Agarwāl Jaina temple there are manuscripts relating even to 14th century, they were brought from other centres, as in the Śāstra Bhanḍār there is no manuscript of earlier than 18th century which was written in Kāmā.

Jodhrāja Kāslīwāl son of Daulatarāma Kāslīwāl a famous Hindī scholar of 18th–19th century belonged to the town. Jodhrāja wrote Sukhvilāsa in Saṁvat 1884 i.e. in the year 1827 A.D.

Hindī commentary of Pravacanasāra[1] and Pancāsti Kāya[2] written by Hemrāj was copied in Kāmā in saṁvat 1719 and 1727 (1662 and 1670 A.D.) respec-

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1, Preserved in Grantha Bhanḍār–Kāmā.

2. लिखाइतं साह श्रीदेवीदास लिखितं महात्मा दयालदास महाराजा श्रीकर्तसिहजी विजयराजे गढ कामावती मध्ये आत्मार्थि ।

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tively. A copy of Ratna-Karanḍa[1] Srāvakācāra was also copied in saṁvat 1756 (1699 A.D).

There are several manuscripts in the Śāstra Bhanḍār of Kāmā which were presented to it.

(41) ŚĀSTR BAHANḌĀR OF KHANDELWĀL JAINA MANDIR-KĀMĀ

There is a good collection of 578 manuscripts including the Guṭkās in the Jaina Śāstra Bhanḍār of Khandelwāl Jaina Mandir Kāmā. Manuscripts written in Saṁskrit, Prākrit, Āpabhraṁśa Rājasthāni and Hindī are there in the collection. Most of the manuscripts are old. From the collection of the Bhanḍār it appears that at some time this temple remained the centre of literary activities. Some of the important manuscripts which are in the collection are as follows :—

1. PĀNḌAVA CARITRA[2] :-by Deva Prabha Suri in Saṁskrit. The manuscript is of Saṁvat 1454 (1397 A.D).

2. ĀTMĀNUŚAṢAN :-A commentary on it was made by Prabhā Candra in Saṁskrit. The manuscript was copied in the year 1491 A.D. at Gwalior. The original work was written by Guṇabhadrācārya.

3. SAMAYASĀR[3] :-A commentary on it made by Śrī Śubhacandra in Saṁskrit. This is a rare work and was composed in Saṁvat 1573 (1516 A.D.)

4. JINARĀTRI VRATA MAHĀTMYA[4] :-by Muni Padmanandi. The work is in Saṁskrit and is dated 1537 A.D,

5. ĀTMA PROBODHA[5] :-by Kumār Kavi. The manuscript was copied in Saṁvat 1547 (1490 A.D.) at Śrī Pathā Nagar.

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1. Preserved in Grantha Bhanḍār-Kāmā.
2. सवत् १४५४ वर्षे ज्येष्ठ सुदि ७ सप्तमी शुक्रवारे श्री पाण्डवचरितं वयरसेणेन लिखितं मद्दाहडीहगच्छे श्रीमुनिप्रभसूरीणां योग्यं ।
3. रचितेयं वर टीका नाटकपद्यस्य गद्ययुक्तस्य ।
   शुभचन्द्रेण सुजयतां विद्यासबल.....कात् ॥
4. इतिश्रीवर्द्धमानस्वामिकथावतारे जिनरात्रिव्रतमहात्म्यप्रदर्शके मुनिश्रीपद्मनन्दीविरचिते मनःसुखायनामांकिते श्रीवर्द्धमाननिर्वाणगमनं नाम द्वितीयपर्वः ।
5. संवत् १५४७ वर्षे फाल्गुन सुदि ११ दिने श्रीपथानगरे खंडेलवालवंशे गर्ग गोत्रे संघई मेणपालेन लिखापितं ।

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6. PRABODHA CINTĀMAṆI :–by Rāja Śekhar Sūri. It is in Saṁskrit prose. The manuscript was written in Saṁvat 1405 i.e. 1348 A.D. at Delhi.

7. DAŚ LAKŚAṆA KATHĀ[1] :–by Hari Canda This is in Apabhraṁśa, and was composed in the year 1467 A.D. at Gwālior.

8. DHARMA PAṆCAVINŚATI[2] :–by Brahma Jinadāsa. This is in Apabhraṁśa. There are only 26 stanzas. This is also a rare work.

9. PĀRSWA PURĀṆA[3] :–was composed by Padma Kīrti in Apabhraṁśa in Saṁvat 999. The manuscript was written in Saṁvat 1574 i.e. 1517 A.D. and was presented to Muni Narendra Kīrti.

10. SANGRAHAṆI SŪTRA BHĀṢĀ[4] :–The original work was translated in Rājasthāni Prose by Daya Hansa Gaṇi. The manuscript belongs to Saṁvat 1497 (1440 A.D).

11. YAŚASTILAKA CAMPU[5] :–by Somdeva Sūri. The manuscript is incomplete and was copied in Saṁvat 1460 (1403 A.D).

12. MALLINĀTHA CARITRA BHĀṢĀ :–by Sewā Rāma Pāṭnī. The work was composed in the year 1850. The manuscript was written in Kāmā City.

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1. उवएसयकहियगुणग्गलयं, पंदहसयचउवीसमलयं ।
भादवसुदिपंचमि अहविमलं, गुरुवारु विसाखणु खतु अमलं ।
गोवग्गरिदुगुद्दाणरइयं, तोमरहं वंसं किल्हणसमयं ।
सासयसुहरत्तु भवणीहिचत्तु, परमपुरिसु आराहियणा,
दहधम्महभाउ पुण सयहाउ, हरिचन्द णमंसिय जिणचरणा ।।

2. मेहा कुमइणिचन्दं भवदुहसायरहं जाणपत्तमिणं ।
धम्मविलाससुदहं भाणिदं जिणदास वम्हेण ।।२६।।

3. संवत् १५७४ कार्तिक बुदि ३ चित्रकूटे राणा श्री संग्रामराज्ये.....एतेषां मध्ये साह मेघा पुत्र हीरा, ईसर महेसर करमश्री इद् पार्श्वनाथचरित्रं मुनि श्री नरेन्द्रकीर्ति योग्यं घटापितं ।

4. संवत् १४९७ द्वितीयश्रावणसुदि चउदसि शुक्रवारइं तिणइं दिवसइं तपागच्छनायक भट्टारक श्रीरतनसिंहसूरिनइं शिष्यइं पंडितं दयाहंसगणइं ए वालावबोध रच्चयउ सर्वसौख्य मांगलिक्यनइं अर्थइ हुवइ ।

5. संवत् १४६० बैसाख बुदि १२ नेमिचन्द्रमुनिना उद्दनहस्ते लिखापितं पुस्तकमिदं ।

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13. PRADYUMNA CARITĀ :-by Kavi Sadhāru. The work was composed in the year 1411 (1354 A.D). This work describes the life of Pradyumna son of Śrī Kriṣṇa, in Hindī poem.

Guṭakā number 331 is also important one. It contains several small works of Hindī written in 15th and 16th century by the various authors and specially by Śrī Vūca-Rāja and Brahma Dīpa etc.

(42) ŚĀSTRA BHANḌĀR OF AGRAWĀL PANCĀYATI MANDIR-KĀMĀ

There is a small Śāstra Bhanḍār which contains only 105 manuscripts The temple is old. Śāstra Bhanḍār was established about 60 years ago, when separation was made between the two temples. All the manuscripts are of 18th and 19th ceutury. There is a manuscript of PRADYUMNA CARITA which contains date of composition as Saṁvat 1311 (1254 A.D). The copy is incomplete one.

(43) GRANTHA BHANḌĀR OF ŚRĪ MAHĀVĪRAJĪ

The Grantha Bhanḍār is situated in the famous temple of Digambar Jaina Atiśaya kśitera Śrī Mahāvīrajī. The temple is four miles from the Railway station Śrī Mahāvīrajī. The temple is famous throughout India. There is a seat of Bhaṭṭāraka. The Bhaṭṭārakas came from Āmer, the old capital of former Jaipur State. The Grantha Bhanḍār of this temple possesses 515 manuscripts including the Guṭakās. The manuscripts are of 15th to 19th century. There is a good collection of the manuscripts of Prākrit, Apabhraṁśa, Saṁskrit and Hindī works. The manuscripts are systematically arranged. The list of the manuscripts has been published.[1] Some of the important and old manuscripts are. (1) Tattwārtha Sūtra Vriti (Yogadeva) (2) Nemiśwar Gīta (Valhava), (3) Trayodaśamārgī Rāso (Dharmasāgar) 4 Pārswanāth Rāso (Brahma Vastupāl anḍ 5 Indraprastha Prabandha.

BAYĀNĀ

Bayānā is an old town of Rājasthān. There is a fort which was built earlier than the 4th century. A large hoard of Guptā coins was discovered there about two decades ago, which was studied by Late Dr. A. S. Altekar. The town was also a great centre of the Jainas. The Jaina temple in the town belongs probably to the tenth century A.D. Tradition has it that it possessed a very good collection of manuscripts but it appears that it was destroyed by the Muslim invaders. In the 18th

2. Āmer Śāstra Bhanḍār kī Grantha Sūci.

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century the Grantha Bhanḍār was re-established. There are at present two Grantha Bhanḍārs containing several manuscripts which were copied here in Bayānā. PANCA PARMESṬHI PŪJA of Yaśonandi was copied in the year 1760 A.D. while SVAPANODHYĀYA was copied in the year 1811 A.D. There are two Grantha Bhanḍārs, one is in Pancāyati Mandir and the other is in Terāpanthī Mandir.

(44) ŚĀSTRA BHANḌĀR OF PANCĀYATĪ MANDIR-BAYĀNĀ

The Grantha Bhanḍār though a small one is systematically arranged. A list of all the manuscripts is already prepared. The total number of the manuscripts is 150 out of which Hindī manuscripts are in majority. The collection seems to have been made in 18th and 19th century. The following are the important manuscripts in the Grantha Bhanḍār :-

1. VRATAVIDHĀN PŪJĀ[1] :-by Hīra Lāl Lohadiā in Hindī.

2. CANDRA PRABHA PURĀṆA[2] :-By Jinendra Bhuṣaṇa in Hindī. This was composed in the year 1794 at Itāwāh.

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1. तीन लोक मांहि सार, मध्य लोक को विचार ।
ताके मध्य दीपोदध, असंख प्रमान जी ।
सबदीप मध्य लसै, जंबू नामा दीप यह ।
ताकी दिसा दश तामैं, भरत बखान जी ।
तामैं देश मेवात है, बसत सुबुधी लोग ।
नगर फिरोजपुर—झीरकी महान जी ।
जामें चैत्य तीन बने, पूजत है लोग घने ।
वसत श्रावग वहां बडे पुन्यवान जी ।
मूल संघी संघ लसैं, सरस्वती गच्छ जिसैं ।
गणसी बलात्कार, कुन्दकुन्द आनजी ।
ऐसौ कुल श्रावक है, वंश में खंडेलवाल,
गोत को लुहाड्या, रच करौ जिनवानी जी ।
किसन हीरालाल सुत, अमर सुचन्द नित,
बाल के ख्याल व्रत, छन्द यो वखान जी ।

2. जिनेन्द्र भूषण लघु शिष्य बुद्धि कर हीन ज्यू ।
कह्यौ पुराण सुग्यान पूरण पद जान ज्यू ।
संवत् (१८४१) : ठारासे इकतालीस सांभले,

Continued.....

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3. BĀHUBALI CANDA[1] :-by Kumuda Candra in Hindī. This was composed in the year 1410 A.D, at Ghoghānagar.

4. NEMINĀTHA KĀ CAND[2] :-by Hemcandra pupil of Śrī Bhuṣaṇa. This is in praise of Neminātha.

5. NEMIRĀJUL GĪTA :-by Guṇacandra. This is also in praise of Nemīnātha.

6. UDARA GĪTA :-by Chīhal of 16th century.

(45) ŚĀSTRA BHANḌĀR OF TERĀPANTHĪ MANDIR-BAYĀNĀ

The Śāstra Bhanḍār of this temple is also systematically arranged The manuscripts are preserved and placed in the cloth covers duly written their names on them. There are 153 manuscripts including Guṭakās in the Śāstra Bhanḍār. Most of the manuscripts are of Hindī works. There is no manuscript upto 17th century. This shows that the Bhanḍār only came into existence in the 18th century. The following are the rare manuscripts which are preserved in the Grantha Bhanḍār :—

Continued from page...79

सावन मास पवित्र पाप मति की गलै ।
सुदि ह्वै द्वैज पुनीत चन्द्र रविवार है,
पूरण पुण्य पुरान महासुखकार है ।
शहर इटावा भलो, तहां बैठक भई,
श्रावक गुन संयुक्त बुद्धि पूरन लई ।।

1. संवत् चौदस में सडसठो,
जेष्ट शुक्ल पंचमी तिथी छट्ठे ।
कविवर वारे घोघानयरे,
अति उत्तंग मनोहर शुभ घरे ।।२०७।।
अष्टम जिनवरनें प्रासादे,
सांभलियो जिनगान सुखादे,
रत्नकीर्ति पदवी गुणपूरे,
रचियो छन्द कुमुद शशिसूरे ।।२०८।।

2. काष्ठासंघ विख्यात धर्म दिगम्बर धारक,
तसु नंद तट गच्छ गण विद्या भवि तारक ।
गुरु गोयम कुल भांन रामसेन गच्छनायक,
नरसींघपुरादि प्रसिद्ध द्वादश न्याति विधायक ।
तसु अनुक्रमे त्राणु भन्या, गछ नायक श्रीकार,
श्रीभूषण शिष्य कहे, हेमचन्द विस्तार ।।२०५।।

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1. ṢOḌAŚA KĀRAṆA VRATODYĀ PAN PUJĀ[1] :-by Sumati Sāgar in Saṁskrit.

2. LĪLAVATĪ BHĀṢA[2] :-by Lāl Canda Sūri. This is a work on Jyotiṣa translated from Saṁskrit to Hindī.

3. TATTWĀRTH SŪTRA BHĀṢĀ :-by Sewā Rāma Pātnī, in Hindī.

4. AKŚAR BĀVANĪ[3] :-by Pāṇḍe Keśava Dāsa. There are 61 stanzas in Hindī. It was composed in Saṁvat 1736 (1679 A.D.).

(46) ŚĀSTRA BHANḌĀR OF JAINA TEMPLE VAIRA

Vaira is an old town which is about 15 miles from Bayānā. This is a Tehsil Head quarter at present. There are two Jaina temples, one is Digambara and

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1. इति षोडशकारणोद्यापन पाठः ।
पंचाशदधिकैः श्लोकैः षटशतैः प्रमितं महत् ।
तीर्थकृतपरपूजायाः सुमतिसागरोदितः ॥१॥

2. संपूरण लीलावती भाषा में भलरीति ।
ज्यूं कीधि जीणदिन हुई तिको कहुं घर प्रीति ।
सतरासै छत्तीस समै, वदि असाढ बखाण,
पंचिम दिन बुधवार दिन, ग्रन्थ सम्पूरण जान ।
गुरू मौ चौरासी गच्छै, गच्छ खरतर सुवदीत,
महिमन्डल मोटा मनुष्य, पूरी करे प्रतीत ।
गच्छ नायक गुणवन्त अति, प्रगट पुण्य अंकूट ।
सौभागी सुन्दर वरण, श्री जिनचंद सुरिंद ।
सेवग तासु सौभाग निधि, खेम साख सुखकार,
शान्तिहर्ष वाचक भले, जस सौभाग्य अपार ।
शिष्य तास सुविनीत मति, लाल चन्द इण नाम,
गुरू प्रसाद कीधौ भलो ग्रन्थ भण्या अविराम ।

3. बावन अक्षर जोय करै मैया,
गांवुं पच्चासहि मैं भल भावे ।
सुख सौभाग्य नीको तिनको हुवे,
बावन अक्षर जो गुण गावे ।
लावण्य रतन गुरू सुपसावसुं,
केशवदास सदा सुख पावे ॥६१॥

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other is Swetāmbar. The Śāstra Bhanḍār situated in Digambara Jaina Mandir contains 120 manuscripts. The number of Guṭakās is more than the manuscripts. But the condition of the manuscripts is not good. They have been placed in the covers of cloth just like the rough papers, while some of the manuscripts are without the cloth covers.

The Guṭakās contain good collection of Hindi and Saṁskrit works. They mainly relate to Pūja, Kathā and Stotras etc.

KARAULĪ

Karaulī is a covenanting state of Rajasthān. The City is 18 miles from Ḥindaun which is a Station of Western Railway (Broad guage). Karaulī remained a centre of Jaina literature in the 18th and 19th century. Nathmal Vilālā, who wrote several works in Ḥindī mentions the name of Karaulī.

In the 18th and 19th century several manuscripts were written in Karauli and were placed in city Bhanḍārs and various Bhanḍārs of Rājasthān.

(47 & 48) Grantha Bhanḍārs–Pancāyatī Mandir & Sogāni Jaina Mandir–Karauli

There are two Jaina Grantha Bhanḍārs in the city. One Grantha Bhanḍār is in the Pancāyati Mandir and the other is in the Sogāni Jaina Mandir.

The Grantha Bhanḍār of Pancāyatī Mandir possesses 227 manuscripts out of which the number of Guṭakās is 44. The collection was meant only for self-study. As such the manuscripts are on the subjects of Purāṇa, Kathā, Sidhānt etc. Varānga Cariya composed by Tejapāl in Apabhraṁśa language, is a rare manuscript.

The other Śāstra Bhanḍār exists in the Sogāni Jaina temple. There is only a small collection of 87 manuscripts. The collection is very ordinary and no rare or old manuscript exists in the Bhanḍār.

(49) GRANTHA BHANḌĀRS OF HINḌAUN

There are two Śāstra Bhanḍārs established in the temples. The total number of the manuscripts is 426. The condition of the manuscripts is not good and they have been placed even without cloth covers. Several of them have already been made incomplete.

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AJMER

Ajaimeru Durga, as the present Ajmer was then called, was built by King Ajaypāl Cauhān who was the king of Sapāda Lakśa with Sāmbhar as his capital early in sixth century A.D[1]. According to Prithvi Rāja Vijay, Ajaideva II, the 23rd Cauhan King of Sākambharī founded a town named it after himself. On the basis of this statement Dr. Buhler[2] concluded that the city of Ajmer was founded by him. But the statement of Dr. Buhler does not seem to be correct as there is an inscription[3] in the Chatrīs of Digambara Jaina religious leaders called–Bhaṭṭārakas which bear the date of Saṁvat 817 (760 A.D.). The other inscriptions in these Chatrīs are dated 845 A.D., and 871 A.D. This was long before the time Ajaideva II who lived in the 12th century.

Ajmer has been the political and cultural centre of Rājasthān since its foundation. After its conquest by Śāhbuddīn Gaurī, it was made capital of Rājputānā. It retained this position till the integration of the Rājputānā States in 1949. Ajaideva son of Ānājī[4] (1130–1150 A.D.) built Ānāsāgar lake and Ānājī son Vīśaldeva (1151–1163 A.D.) constructed the Visalasar lake (Visale) with temples and palaces round it. It was also a centre place of Jaina religion and culture. There is a manuscript in Jaisalmer Bhandār which was copied in Saṁvat 1212 i.e. 1165 A.D. It refers to Ajmer as Ajaymerū Durga. At this time Vigrah Rāja Deva was the emperor. the Praśastis is as follows :—

संवत् १२१२ चैत्र सुदी १३ गुरौ अद्येह श्री अजयमेरुदुर्गे समस्तराजावलिविराजितपरम-
भट्टारकमहाराजाधिराजश्रीविग्रहराजदेवविजयराजे उपदेशपदटीकाऽलेखीति ।

According to the Bhaṭṭāraka Paṭṭāvalī the first Bhaṭṭāraka on the Ajmer Gadi was Viśālkīrti and he sat on this in Saṁvat 1168 (1111 A.D.). This shows that the Ajmer city even before 12th century was the centre of Jainas and a great literary activities had been commenced even before the period. In the 16th century the city was a great literary centre. Pradyumna Carita[5] of Singh Kavi was written in Saṁvat

1. Ajmer–Historical & Descriptive by Harbilās Śarda. 37
2. Article on Ajmer published in the Indian Antiquāry Vol. XXVI. p 162–63.
3. Ajmer–Historical and Descriptive by H. B. Śārda p. 37
4. Ibid. p. 38
5. Āmer Śāstra Bhandār–Jaipur.

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1595 (1538 A.D.) and presented to Mandalācārya Dharmacandra. Bhavisyadatta Carita[1] of Dhanpāla, an Apabhraṁṭa work was copied in Saṁvat 1589 (1532 A,D.).

Ajmer is a holy place for Hindus, Muslims and Jainas. There are nine Jaina temples. Two Grantha Bhaṇḍārs exist in the Jaina temple of Baḍā Dhaḍā and the Third one is in Jaina temple of Sethji.

(50) GRANTHA BHANḌĀRS OF JAINA TEMPLE BAḌĀ DHĀḌĀ

The Grantha Bhaṇḍār of this temple is among the big Bhaṇḍārs of Rājasthān. The temple in which the Bhaṇḍār lies, remained the seat of the Bhaṭṭārkas for a long time. It was constructed in the 16th century and as such this Śāstra Bhaṇḍār was shifted to this temple which already existed in other temple before 16th century. The services rendered by the Bhaṭṭārakas in the enhancement of the collection cannot be even estimated. The collection work of the manuscript was continued systematically upto the Bhaṭṭārka Vijaykīrti (18th Century). He was a good scholar and interested in the collection of the literary works. There are several manuscripts which were copied by the Bhaṭṭāraka himself. But after his death, the management of the Grantha Bhaṇḍār became disturbed and due to carelessness of management, several manuscripts were destroyed and more than one thousand manuscripts have been made incomplete. But there is a collection of 2015 manuscripts still safely prescrved. The Grantha Bhaṇḍār has been now systematically arranged by the author himself in December 1958. These manuscripts belong to Saṁskrit, Prākrit, Apabhraṁśa, Hindī and Rājasthānī works. Though the Grantha Bhaṇḍār seemed to have come into existence in the 13th century, there is no manuscript prior to 15th century. The earliest written manuscript was copied in the year 1406. It is a manuscript copy of SAMAYASĀRA PRĀBHRITA[2]. Most of the manuscripts written in this Bhaṇḍār belong to 15th to 18th century. This shows that this Bhaṇḍār remained the literary centre during these centuries.

As the whole collection belongs to the Bhaṭṭārakas so the manuscripts on the subjects like Āyurveda, Jyotiṣa and Mantra Śāstra are also in abundance. Such a huge collection on Āyarveda is not available every where else. Several Guṭakās completely related to the Āyurvedic literature.

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2. Praśasti Sāngrah of Āmer Śāstra Bhaṇḍār. Jaipur p. 149.

१. स्वस्ति श्री संवत् १४६३ वर्षे मार्गकृष्णत्रयोदश्यां सोमवासरे अद्येह श्रीकालपी नगरे..... एतेषां मध्ये साधु नइण पौत्रेण नरपति पुत्रेण साधु श्रीवाल्हाचार्यदेवेन साधुनी जीणपालही लहुयडिकातेन साधुराजजातेन पौत्र साधु श्रीपाल्हणचन्द्र समुद्रभवने श्री समयसारपुस्तकं लिखाप्य संसारसमुद्रोतारणार्थं दुरितदुष्टविध्वंसनार्थं ज्ञानावरणाष्टकर्मक्षयार्थं श्रीधर्महेतो सुगुरो धर्मचन्द्रदेवेभ्यः पुस्तकदानं दत्तं ।

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Some of the old as well as complete manuscripts which can be very useful at the time of editing are as follows:—

Serial Number	Name of the manuscript	Author's Name	Date of manuscript
(1)	Ātmānuśāṣan Ṭīka	Prabhācandra	1523 A.D.
(2)	Sidhānta Sāra	Jinacandrācārya	vs. 1526 1469 A.D.
(3)	Nagakumār Carita	Malliśeṇa	1618 A.D.
(4)	Candraprabha Kavya	Vīrnandi	1621 A.D.
(5)	Praśnottar Srāvakācār	Sakalkīrti	1496 A.D.
(6)	Dharma Parīkśā	Āmiṭigati	1480 A.D.
(7)	Sabda Bheda Prakāśa	Maheśwar	1569 A.D.
(8)	Harivanśa Purāṇa	Brahma Jinadāsa	1516 A.D.
(9)	Sāgār Dharmāmrita	Āśādhar	1523 A.D.
(10)	Śabdānuśāṣan	Hemcandra	1457 A.D.
(11)	Yogaśāstra	–do–	1530 A.D.
(12)	Subhāṣita Ratan Sandoha	Āmitigati	1517 A.D.
(13)	Sukumāla Caritra	Sakalkirti	1480 A.D.

There is a good collection of Saṁskrit and Hindī works which are preserved only in this Bhanḍār. Some of them are as follows:—

(Sanskrit Manuscripts)

(1)	Ādhyātma Rahasya	Āśādhar	13th Century
(2)	Jītasāra Samuccaya	Vriṣbha Nandi	13th Century
(3)	Samādhi Maraṇotsava Dīpikā	Sakal Kīrti	15th Century
(4)	Citra Bandha Stotra.	Medhāvī	"
(5)	Carpaṭa Śatak	Cārpaṭa	"

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PRĀKRITA & APABHRAṀŚA MANUSCRIPTS

(1)	Prākrit commentary on Gomattasār	Unknown author
(2)	Pingala Caturaṣiti Rūpaka	Unknown (Prākrit)
(3)	Pāsa Cariyu	Tejāpāl (Apabhraṁśa)

HINDĪ & RĀJASTHĀNĪ MANUSCRIPTS

(1)	Eudhi Prakāśa	Delha	16th Century
(2)	Viśālkīrti Gīta	,,	,,
(3)	Dharma Kīrti Gīta	Vūcaraja	,,
(4)	Bhuwan Kīrti Gīta	–do–	,,
(5)	Subhānu Carita	Upādhyaya Vinaysāgar	
(6)	Śānti Purāṇa	Ṭhākur	Vs 1562 (1505 A.D)
(7)	Cetana Pudgal Dhamāla	Vūcaraja	16th Century
(8)	Mriga Saṁvāda	Devaraja	Composed in the year 1576 A.D.
(9)	Pārsvanātha Ādityavāra Kathā	Brahma Nemidāsa	
(10)	Ādityavāra Kathā	Muni Sakalkīrti	Composed in the year 1687 A.D.
(11)	Sītā Satu	Bhagwatidāsa	Completed in the year 1627 A.D.
(12)	Śil Battīsī	Bhagwatidāsa	17th Century
(13)	Rājmati Gīta	,,	,,
(14)	Argalapur Jina Vandanā	,,	,,
(15)	Rājavālī	,,	,,
(16)	Cūnarī Rāsa	,,	,,
(17)	Manakarahā Rāsa	,,	,,
(18)	Banjāra Gīta	,,	,,
(19)	Rajamatī Nemīśvār Ḍhāl	,,	,,

A short description of some of these works have been made in the VI Chapter of the book. The manuscript of Krisṇa Rukamaṇi Veli of Prithviraja contains 308 stanzas and the manuscripts of Madhumālti Kathā contain 916 verses.

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(51) GRANTHA BHANḌĀR OF JAINA TEMPLE SETHJI

The collection of the manuscripts is an ordinary one. The total number is about three hundred. It seems that most of the manuscripts were either purchased or brought from the Śāstra Bhanḍār of others temples. There are no rare and early manuscripts here.

GRANTHA BHANḌĀRS OF BĪKĀNER DIVISION.

Bīkāner[1] State was founded by Bīkājī in the year 1488 A.D. Previously the area consisted of several small political regions under Sankhlās Parmārs, Cauhāns, Bhāṭṭs and Jāṭs. But after conquering all of them Bīkājī founded a state which was called Bīkāner after his name[2]. From Jodhpur among other warriors Bothra Vatsarāaja and Vaid Lākhansijī who were Oswal Jainas came with Bīkājī. Vatsa Rāja[3] was the Minister of Rao Lūṇakaran. Thus in the Bīkāner state from very beginning the Jainas generally conducted the administration of the state and the rulers had great confidence in them.

Apart from the political importance, Bīkāner City has also its importance from the literary point of view. There are collections of about 50 to 60 thousand manuscripts only in Bīkāner out of which about 20 thousand manuscripts are in the collection of Anūpa Saṁskrit library and the remaining 40 thousand manuscripts are collected in the Jaina Bhanḍārs. In this big collection of manuscripts, there are hundreds of manuscripts which are rare and available only in these Bhanḍārs. Besides the huge collection there are manuscripts which are illustrated and written with golden and silver ink. The illustrated Vigyapti literature is also in their collections. In this Division all are Swetāmbār Grantha Bhanḍārs and no Digambar Grantha Bhanḍār are there. The following are the Grantha Bhanḍārs in the city.

(52) VRIHAT GYANA BHANḌĀR[4]

The collection of the manuscripts has been placed in Barā Upāsrā in in Rāngaḍi kā Cauka. Before the year 1901 there was no such Bhanḍār here, but

1. The History of Bīkāner State Part I, by G, S. Ojha p. 96
2. Ibid. page 91
3, Bīkāner Jainā Lekha Sangraha page. 2
4. Manuscript Catalogue preserved in Abhaya Jaina Granthālaya Bīkāner.

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due to the continuous persuation and hard labour of Śrī Yati Himatūji, this great Bhanḍār could be established. The whole Bhanḍār consists of eight indivīdual collections which were placed in different Almirahs. The names of the Srāvakas who presented their manuscripts to this Bhanḍār, have been also written on the different almirahs. This collection was made from the following Bhanḍārs.

(1) DĀNA SĀGAR BHANḌĀR :—

Danasāgar placed the manuscripts in this Bhanḍār so this collection was named Dānasāgar Bhanḍār after him. There are 2792 manuscripts in the collection which have been placed in 74 bundles. The collection is very rich and has manuscripts on various subjects. Most of the manuscripts are written in Saṁskrit, Prākrit, Hindī and Rājasthānī. The following are some of the tmportant manuscripts:—

(a) Bhagwatī Tripāṭhavratti :—by Abhayadeva Sūri. The commentary was written in the year 1071 A.D.

(b) Ācārānga Trīpātha Vrātti :—Śīlāngācārya. The commentary was composed in Śāk Saṁvat 798.

(c) Viśāldeva Cauhān Rāsa :—This was composed by Nalha, This is a historical work which describes the life of Viśāl Deva and his wife Rānī Rājmatī. This is a very old book in Hindi. The manuscript is incomplete having only 23 pages.

(d) Pingalā Śāstra :—written by Hamīra in Rajasthānī language. The work was composed in Saṁvat 1786 (1729 A.D). It deals with the subject of Prosody.

(e) Tapāgacha Paṭṭāvali :—contains a complete list of Sādhus who have been in the Tapāgacha, a branch of Swetāmbara Jainas.

(2) MAHIMĀ BHAKTI BHANḌĀR :—

Mahimā Bhakti was a Jaina Sādhu belonging to Khartargacha. He was the disciple of the famous scholar Upādhyāya Kśema Kalyāṇa. There are several rare manuscripts available in the collection which are preserved as bundles. The total number of manuscripts is about 3000 which are placed in 89 bundles. All the manuscripts are on paper except a few ones. The earliest palm leaf manuscript is ŚRĀVAKA PRATIKRAMAṆA which bears the date of Saṁvat 1309 (1252 A.D.). The manuscript copy of the ĀVAŚYAKA VRATTI called DURGĀ PADA VYĀKHYĀ commented by Muni Śekhar Sūri

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in Saṁvai 1471 (1414 A.D.) is dated 1453 A.D. The manuscript of NAV VILAS NĀṬAK was written by Rāmacadra in Saṁskrit. The manuscript of this NĀṬAK is of the year 1516 A.D. SANDEH DOHĀVALI composed by Jinadatta in Hindī bears the Saṁvat 1495 (1438 A.D). The author was the disciple of Jayasāgar Upādhyāya.

(3) VARDHAMĀN BHANḌĀR :—

The collection of the Vardhamān Bhanḍār is valuable from the point of view of Hindī and Saṁskrit manuscripts, All the manuscripts are on paper. The following are the important manuscripts :—

1. Nāma Mālā :—of Kavi Banārsīdāsa of 17th century. This is a book on Lexicography in Hindī.

2. Sangrahṇī Ṭabbā Tīkā :—The commentary called Ṭabbā was made by Śrī Candra Sūri. This is an illustrated manuscript written in Prākrit.

3. Sripāla Caritra :—composed by Ratna Śekhar in Sāṁvat 1428 (1371 A.D.) in Prākrit language.

4. Vikrama Sena Caupai :—This is a work of Mānāsāgar Kavi who composed it in Saṁvat 1724 (1667 A.D.). The manuscript was copied in the year 1795 A.D.

5. Suvā Bahaṭṭarī :—By Devadatta Bhaṭṭa. This book deals with 72 small stories in Hindī told by a parrot.

6. Gorā Bāḍal Caupai :—written in Hindī by Hema Ratana. It describes the famous battle which was fought between Allāuddin and Ratnasena king of Chittor.

(4) ABHAYA SĪNGH BHANḌĀR :—

The whole collection was presented by Śrī Abhaya Singh who was a Jaina Srāvaka of Bīkāner. There are 23 bundles which contain 427 manuscripts. All the manuscripts are on paper. Some of the important manuscripts are as follows :—

1. Viveka Vilāsa :—by Jinadattā Sūrī. The manuscript was copied in Saṁvat 1460 i.e, 1403 A. D. It is in Saṁskrit.

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2. Ḍholāmārū :—By Kuśallābha. This is a Rājasthāni work composed in Saṁvat 1617 (1560 A.D.) at Jaisalmer. It describes a famous love story of Ḍholā and his wife Māru.

3. Singhāsana Battīsī :—Gyāncandra. The work was composed in Saṁvat 1598 (1541 A.D.). It describes 32 stories connected with the throne of King Vikram. The manuscript is of 1621 A.D.

4. Sripāla Rāsa :—This is a work of Sri Gyāna Sāgar who was the student of Srī Guṇa Deva Sūri. The work was composed in Saṁwat 1531 (1474 A.D.) and describes the life of Srīpāla.

(5) JINA HARŚA ṢŪRI BHANḌĀR

The total number of the bundles is 26 in which there are 295 manuscripts. All the manuscripts are on paper. The collection is an ordinary one.

(6) BHUWAN BHAKTI BHANDAR

The total number of the bundles here is 14 in which 476 manuscripts are placed. The collection is an ordinary one but there are several manuscripts which are old as well as rare. The following are some of the important manuscripts :—

1. Kumār Sambhava Vritti :—by Laxmi Vallabha Gaṇi in Saṁskrit. It is a commentary on the famous Saṁskrit Kāvya, Kumār Sambhava of Kālidāsa. The manuscript was copied in Saṁvat 1822 (1765 A.D.).

2. Rājā Bhoja Bhānumati Kathā :—This is a Rājasthāni work. The name of the author is not written but it describes the story of King Bhoja and Bhānumati.

(7) RĀMA CANḌRA BHANḌĀR

The total number of manuscripts is 300 placed in 9 bundles. The collection is an ordinary one. Most of the works are in Hindī which were copied recently.

(8) MAHARA CANDRA BHANḌĀR

The total number of manuscripts is 295 in 8 bundles.

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(53) BHANḌĀR OF ŚRĪ PŪJYA JĪ[1]

The collection pertains to Ācāryas of VRIHAT KHARTAR GACHA in the Barā Upāsraya. The Bhaṇḍār was quite in disorder previously but due to great labour of Śri Agarcand Nāhtā., the Bhaṇḍār was put in order and the manuscripts were numbered and placed subject wise. There are 99 bundles which contain 3115 manuscripts. Apart from these there are 100 Guṭakās in the collection which contains manuscripts written in Prākrit, Saṁskrit, Hindī and Rājasthānī language.

(54) JAINA LAXMI MOHAN ŚĀLĀ GYĀNA BHANḌĀR[2]

This Bhaṇḍār was established in Saṁwat 1951 (1894 A.D.) by Srī Mohanlal who was the teacher of Upādhyāya Jaicand. The collection of the manuscripts in this Bhaṇḍār is very good and the total number of the manuscripts is 2527 which are placed in 121 bundles. There are also 200 Guṭakās. All the manuscripts are on paper. The collection of Āgama works is very important in this Bhaṇḍār.

(55) GYĀN BHANḌĀR OF KŚEMA KALYĀṆJĪ[3]

This Bhaṇḍār is in the Upāsraya of Suganjī. A catalogue of 715 manuscripts was prepared by Harī Sāgar Sūrī some time back. The manuscript of Khartara Gacha Gurāvali[4] is also included in the collection. This book is a rare one and for the first time was discovered in the collection. This gives a complete history of the works of Khartargacha a sect of Swetāmbar Jaina Sādhus.

(56) BOHAROUNI KĪ SERI KĀ UPĀSRAYA KĀ BHANḌĀR[5]

The collection exists in the Seri of the Boharas near the Rangadi. The Ūpāsraya pertains to the followers of Kśema Kalyāṇji. There are 805 manuscripts in the collection. All the manuscripts are on paper. The collection is important from the point of view of Prākrit and Saṁskrit manuscripts.

(57) CHATTI BĀI KĀ UPĀSRAYA KĀ BHANḌĀR[6]

The Bhaṇḍār is in the Nāhtā Guvāḍa. There are about 300 manuscripts in the collection which are an ordinary one.

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1. Manuscript Catalogue preserved in Abhaya Jaina Granthālaya Bīkāner.
2. & 3. Ibid.
4. Publised by Bhartiya Vidya Bhawan, Bombay.
5. & 6. Manuscripts Catalogue preserved in Abhaya Jaina Granthālaya, Bīkāner.

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(58) PUNNI BĀI KĀ UPĀSARAYA KĀ BHANḌĀR[1]

This collection contains 297 manuscripts duly catalogued and placed in serial number and subjectwise.

(59) COLLECTION OF MAHOPĀDHYĀYA RĀMALĀL[2]

There are 507 manuscripts in the collection. All the manuscripts are systematically arranged. This is a personal collection of Śri Rāmalāl. Most of the manuscripts are on the subjects like Siddhānta, Purāṇa and Carita.

(60) GRANTHA BHANḌĀR OF KHARTARĀCĀRYA BRANCH[3]

The Bhanḍār belongs to small branch of Khartargacha. There is a good collection of manuscripts numbering 1895. A catalogue in which only names of the manuscripts are given, is available in the Bhanḍār. The manuscripts are placed in serial order.

(61) HEMACANDRA LIBRARY[4]

The Grantha Bhanḍār is in the Upāsarā of Pāyācand Gacha under the control of Baṭhīyās. This Bhanḍār contains a good collection of the manuscripts numbering 1177. All the manuscripts are written on paper. A catalogue of the manuscripts has been prepared and are placed duly numbered. They are mostly written in Samskrit, Prākrit, and Hindī and deal with both secular and religious subjects. The majority of the manuscripts are on Āgama, Sidhānt, Purāṇa and Kathā literature,

(62) ABHAYA JAINA GRANTHĀLAYA[5]

The Granthālaya was founded by late Sri Śankaradāsa Nāhtā in the memory of his second son Abhayarāja Nāhtā 35 years ago. During these years by continuous labour a huge collection of manuscripts numbering more than 15.000 has been made. Apart from the individual manuscripts there are more than 500 Guṭakās in the collection which contains several works copied in them. Manuscripts duly numbered and registered are 13,188 and about 2,000 are still lying unregistered and without number. The list is quite exhaustive and gives a complete picture of the

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1. Makuscripts Catalogue preserved in Abhaya Jaina Granthālaya Bīkāner.

2. to 5. Ibid.

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manuscripts. Subjectwise list also abailable. The works are arranged in chronological order. First of all, the name of the main work is given and then its commentaries and Avacūries are mentioued. Last of all the Hindī translation works on the original work are given. Thus the manuscripts are placed in scientific way. This is perhaps the biggest collection of the manuscripts ever collected privately not only in Rājasthān but in India also.

The manuscripts are availavle on palm leaves as well as on paper but the number of the palm leaves manuscripts is small. Manuscripts are written in several languages such as Saṁskrit, Prākrit, Apabhraṁśa, Rājasthānī, Marāṭhī. and Gujarātī. They deal with various subjects. The collection is not limited to the manuscripts or works written by the Jaina authors but there are hundreds of the works composed by the non-Jaina authors also. There is a good collection of historical works, letters of the Jaina Acāryas and Yatīs, letters written by and to the rulers and their Farmāns, Indian Calendar since Saṁwat 1701 (1644 A.D) and Vanśāvalīs of the Oswal Jainas etc. There is also a small collection of old photos, illustrated bulletins, illustrated letters written on the cloth, coins, ink-pots. manuscripts written in golden ink and silver ink etc.

(63) SETHIYĀ LIBRARY[1]

There are 1212 manuscripts in this library. Most of the manuscripts pertain to Āgama literature written in Prākrit. The library is quite systematic and the manuscripts are placed in serial number.

(64) GOVINDA PUSTAKĀLAYA[2]

There is a good number of manuscripts in this library, The total number is near about 1110. All are on paper, systematically arranged and registered. The library was established by Govindarāma Bhikamcand Bhansāli. The Bhaṇḍār is also private one.

(65) COLLECTION OF ŚRĪ MOTIRĀMA KHAZĀNCĪ[3]

This important collection of the manuscripts belongs to Śrī Moti Ram who is fond of collecting the manuscripts and other artistic materials. The total number of the manuscripts with Śrī Khemcandji is about 5000. The manuscripts have been

1. Manuscripts Catalogue Preserved in Abhaya Jaina Granthālaya Bīkāner.

2. & 3. Ibid.

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collected from various points i.e. historical, religious and, linguistic. Some manuscripts are illustrated also. Śrī Moti Rāma takes much interest in the collection of the manuscripts. The manuscripts are systematically arranged.

Apart from these Bhanḍārs mentioned above there are following Bhanḍārs more in the City :—

(1) Kushal Cand Jaina Pustakālaya

(2) Collection of Yati Mohanlāl.

(3) Collection of Śrī Lachirāma.

(4) Śāstra Bhanḍār in Upāsraya of Kochar.

(5) Collection of Yati Jayakarāja.

(6) Collection of Mānmal Kothārī.

(7) Collection of Mangal Cand Mālukā.

(8) Collection of Śrī Bhanwarlāl Rāmpuriā.

(9) Collection of Śrī Mangalcand Jhālok.

(10) Collection of Śrī Rao Gopal Singh Vaid.

The total number of the manuscripts preserved in Bīkāner is more than 40,000. Some of the manuscripts which are rare have not been found in other Bhanḍārs is given in Appendix III.

(66) GRANTHA BHANḌĀR OF YATI RIDHIVARJI, CURU[1]

The Grantha Bhanḍār of Yati Ridhivarji is situated in Curu. It is also a good Bhanḍār containing 3785 manuscripts. All the manuscripts are on paper and systematically arranged and numbered. There is a good collection of both, religious and secular works. Some of the important manuscripts which are in the Bhanḍār are follows:—

1. Chandomanjarī :—by Gopaldāsa. The work is in Hindī.
2. Lalcandī Padhati :—by Lāl Cand Yati. It is a Jyotiṣa work written in Saṁskrit.

1. Mānuscripts Catalogue preserved in Abhaya Jaina Granthālaya Bīkaner.

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3. Kāvya Kaustubha :—by Vaidya Bhūṣaṇ. The manuscript was copied in the year 1827 A.D.

4. Prathavī Rāja Rāso :—by Mahākavi Candabardāī. The date of manuscript is not given. It contains 62 folios. There is also another manuscript of this work in the Grantha Bhaṇḍār at serial number 1597. It contains 45 folios.

5. Alankāra Śekhar :—by Keśava Misra. The manuscript was written in the year 1622 A.D.

(67) Grantha Bhaṇḍār of Jainā Śwetāmbara Terāpanthī Sabhā Sardarśahar

The Grantha Bhaṇḍār of Sardarśhar belongs to Terāpanthi Sect of Śwetāmbara Jainas. There are 1471 manuscripts in the Grantha Bhaṇḍār. There is a of Kalpasūtra written in Golden ink. This manuscript was written in the year 1477 A.D. The Bhaṇḍār has a good collection of Hindī works. Some of the outstanding manuscripts are as follows :—

1. Amar Sena Rāsa :—This was composed in the year 1425 A.D.

2. Kumār Sambhava :—by Kalidāsa. The manuscript was written in Saṁvat 1514 (1457 A.D.)

3. Commentary on Naiṣadha Kāvya in Saṁskrit. The manuscript was copied in the year 1471 A.D.

4. Kumārpāla Rāsa :—This is a manuscript which deals with the life of Mahārājā Kumārpāla of Gujrat. The work was composed in the year 1425 A.D.

There are also some Grantha Bhaṇḍārs in the villages & towns. The names of which are as under :—

(1) Collection of Yati Sumermal, Bhīnasar.

(2) Collection of Bahādur Singha Bānṭhiyā, Bhīnasar.

(3) Śwetāmbara Terāpanthī Pustakālaya, Gangānagar.

(4) Collection of Yāti Kiśanlāl, Kālu.

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1. Manuscript Catalogue preserved in Abhaya Jain Granthālaya Bīkāner.

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(5) Collection of Khartargacha Yati Dudhacanda, Sujāngarh.

(6) Dānmal Coprā Library, Sujāngarh.

(7) Surāṇa Library, Curu.

(8) Collection of Śricand Gadhaiyā, Sardarśahar.

(9) Collection of Dulicand Sethiā, Sardarśahar.

(10) Collection of Tārā Cand Ṭātlera, Hanumāngarh.

(11) Vaidon kā Pustakālaya, Ratangarh.

These are the private collections and they contain more or less the same manuscripts which are useful for their Swādhyaya purpose.

GRANTHA BHANḌĀRS OF JODHPUR DIVISION

The Grantha Bhanḍārs of Jodhpur Division include the Bhanḍārs of former Jodhpur and Jaisalmer states. From the importance of the Grantha Bhanḍārs, this division possesses the Bhanḍārs of Nāgaur and Jaisalmer which are not only famous in Rājasthān but in India also. These are the richest Bhanḍārs in India.

(68) BHAṬṬĀRAKĪYA GRANTHA BHANḌĀR–NĀGAUR

Nāgaur which was famous by the name of Nāgapur, Ahipur, is an ancient city of Rājasthān. It was the capital of the rulers of the Nāga dynasty in the ancient time. According to Bijoliā inscription Ahi-Chattrapur was the capital of Jāngal Deśa and the fore-fathers of Cauhānas were the rulers of this area. From here the Cauhāna Rājpūts made Sāmbhar their Capital[1]. During the Muslim period, the city witnessed many ups and downs. Some time the Muslim emperors destroyed the city, its temples and other historical places but at other times the Rājpūt Kings reconstructed these temples. There are several inscriptions written in the time of Mohammad Tuglaq, Akbar, Śāhjahān and Aurangzeb[2]. After the down fall of Moghul Empire it came under the Jodhpur State and before merger into Rājasthān it was a prominent district of the same.

Nāgaur also remained a great literary centre of Jainas. Nāgaur has been first mentioned in Dharmopadeśamālā by Jayasingh Sūri (9th century). In the 11th

1. The History of Jodhpur State, part I page. 40–41
2. Ibid.

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century various Jaina spiritual leaders and saints such as Jina Vallabh Sūri and Jinadatta Sūri visited this place[2]. This was the centre of Swetāmbar Jaina Sect.

Vādideva Sūri[2] was the founder of Nāgapurīya Tapāgacha. In the 15th century there had been Paṇḍit Medhāvī, a Saṁskrit scholar and writer of several books. He completed his Dharmopadeśa Srāvakācāra in Nāgaur in Saṁvat 1541 (1484 A.D.). He described Nāgaur as the capital of Sapād Lakśa Pradeśa.

सपादलक्षे विषयेति सुन्दरे, श्रियापुरे नागपुरं समस्ति तत् ।
पेरोजखाना नृपतिः प्रयाति, न्यायेन शौर्येण रिपून् निहन्ति च ॥१८॥

—Praśasti Sangrah p. 24

In Saṁvat 1581 (1524 A.D.) Bhaṭṭāraka[3] Ratana Kīrti established an independent Bhaṭṭārak Gāḍi and also established a great Śāstra Bhaṇḍār which at present is regarded the greatest Śāstra Bhaṇḍār in Rājasthān. Since then Nāgaur became a great literary centre for both the sects of Jainas. From the 15th to 18th century this city remained a centre of Jaina literary activities and thousands of mannscripts were copied here. Some of them are still in the Grantha Bhaṇḍārs of Nagaur itself and others are in the various other Bhaṇḍārs of Rājasthān.

Since the establishment of Grantha Bhaṇḍār, there had been several Bhaṭṭārakas such as Bhuwan Kīrti (1529 A.D.), Dharma Kīrti (1533 A.D.) Viśāl Kīrti (1544 A.D.), Laxmi Candra (1554 A. D.) Nemi Candra (1593 A.D.), Yashah Kīrti (1615 A.D.), Bhānu Kīrti (1633 A.D.), Śrī Bhuṣana (1648 A.D.), etc. who took great interest in incresing the number of the manuscripts and also took great care for the safe preservation of the same. The manuscripts were got written by the householders and were presented to Bhaṭṭārakas at the end of the religious ceremonies or at the time of their visit to the places.

Thus the collection of manuscript in this Grantha Bhaṇḍār increased day by day. This work was continued upto end of the 19th century without any difficulty because from the collection it appears that during the past 100 years a very few manuscripts were written and placed in the Grantha Bhaṇḍār.

More care was given to preservation than to the collection itself. For years these manuscripts were not often seen freely by public. Just at present even

1. Anekānta Delhi Vol. II Kiran 2.
2. Ibid.
3. Bhaṭṭāraka Sampradāya by V. P. Johrapurkar page. 121.

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about 15 years they were not placed in the Almirahs but were kept in the bundleṣ of cloth. First of all every manuscript after keeping it between the two wooden plates, was bounded by the cloth string and then about a hundred or more manuscripts duly kept under Veṣṭhanas were placed in the big thick bags of cloth. They were tightened in such a way that even air could not be allowed to enter. The writer himself saw the system of pressing the manuscripts and opened them for the purpose of seeing and cataloguing.

The total number of the manuscripts collected in the Grantha Bhanḍār is more than 14 thousand out of which 12 thousand are the individual manuscripts and two thousands are Guṭakās. Such a huge collection of the manuscripts is not available in any other Bhanḍār in Rājasthān. All the manuscripts are written on paper and there is no manuscript even in this big Bhanḍār written on palm leaves. The collection is valuable. Most of the manuscripts are quite old. Some of them have been written from 14th to 18th century.

Manuscripts of various subjects have been collected in this Grantha Bhanḍār. They may be divided into religious and secular ones. Religious subjects such as works on Āgam, Sidhānt, Purāṇa, Kathā, Carita, Pūja, Stotra, Vidhān etc., and secular subjects such as Kāvya. Drama, Āyurveda, Jyotiṣa Mathematics, Sangeeta, Rāsa, Alankar and Canda etc. Thus we can say that the books on all the subjects are available in this Śāstra Bhanḍār. In this respect this is one of the best Grantha Bhanḍārs not only in Rajssthan but in India also.

The manuseripts are mainly in five languages i.e. Rajasthānī, Saṁskrit, Prākrit, Apabhraṁśa and Hindī.

SAṀSKRIT MANUSCRIPTS

The manuscripts written in Saṁskrit language may be divided into following categories:—

(a) Rare Manuscripts

(b) Old Manuscripts

(c) Common Manuscripts.

(a) RARE MANUSCRIPTS :—

The manuscripts such as (1) KĀVYA MANJARĪ. (2) CARITA SĀRA by Ratna Bhūṣaṇa (3) Saṁskrit commentaries on SUDARŚAN CARIYŪ and (4) PAUM CARIYU, (5) RAGHUVANŚA ṬĪKĀ by Haridāsa (6) as VIDAGDHA MUKHA MADAN by Aika Nātha. (7) SĀRASWATA ṬIKA by Mathur Misra (8) VRAT

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RATNĀKAR TĪKĀ by Kriśna Sharma and (9) CANDRONAMĪLAN ṬĪKĀ by Rūpcand are some of the rare manuscripts which are not available in other Bhanḍārs.

(b) OLD DATED MANUSCRIPTS.

There are many manuscripts which were written in the 15th and 16th centuries and can be used in editing the books, The manuscripts of (1) SĀGĀR DHARMĀMRITA by Aśādhara (2) SARWĀRTHA SIDDHI by Pūjyapāda (3) KŚATRA CŪḌAMAṆI by Vādībha Singha (4) TRAILOKYA DĪPAKA by Vāmadeva (5) ṢODAŚA KĀRAṆA VIDHĀNA by Abhra Panḍit (6) YAŚODHAR CARITRA by Sakal Kīrti, (7) ŚIŚUPĀLA VADH by Māgha Kavi, (8) DRAVYA SANGRAH ṬĪKĀ by Brahmadeva (9) CARITA SĀRA by Ratna Bhuṣaṇa and (10) KIRĀTĀRJUNĪYA by Bhārvi are some of the old manuscripts which are housed in this Bhanḍār.

PRĀKRIT & APABHRAṀŚA MANUSCRIPTS.—

Manuscripts written in Prākrit and Apabhraṁśa languages are in abundance. In this respect the collection of this Grantha Bhanḍār may be compared with the collection of the Āmer Śāstra Bhanḍār, Jaipur. Except the Dhaval, Jayadhaval, and Mahādhaval most of the literature written in Prākrit and Apabhraṁśa is available in this Bhanḍār. There are a few manuscripts which are not preserved in this Bhanḍār. The earliest dated manuscript is SAMAYASĀRA which was copied in the year 1203 A.D. The manuscript of MŪLĀCĀRA is also of 1338 A.D. The other old manuscripts are such as GOMMATASĀRA by Nemi Candra. SAMAYASĀRA ṬĪKĀ by Amrita Candra and PRAVACANSĀRA by Ācārya Kunda-Kunda,

Among the Apabhraṁśa manuscripts VARĀNGA CARIYU by Tejpāl, VASUDHĪR CARIYU by Śrī Bhuṣaṇa, SAMAYAKTVA KAUMUDI by Hari Singh and ṆEMI ṆĀHA CARIYU by Dāmodara etc. are some of them. Other manuscripts written in Apabhraṁśa belong to 14th to 17th century. The peculiarity of this Bhanḍār is that there are more than one and in some cases upto 15 manuscripts are available of several works.

HINDĪ MANUSCRIPTS

The manuscript of NEMINĀTHA RĀSA by Bhāu, JAGARŪPA VILĀS by Jagrūpa, KRIPĀṆA PACCĪSĪ by Kalha, SARASWATI LAXMI SAṀVĀDA by Mandalācārya Śrī Bhūṣaṇa, HARI CANDRA RĀJĀ KĪ CAUPAI (1820), RĀSA MANI MĀLĀ by Mahātmā Lālachand, KRIYĀ KOṢA BHĀṢĀ by Sukha Deva, ĀRDRA KUMĀR CAUPADĪ by Ānand Bhagat and VIKRAMA SENA CAUPAI by Mānsāgar etc. are some of the rare manuscripts in the Bhanḍār. The collection of Hindī works is mainly in Guṭakās.

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There are Historical works on the life of Bhaṭṭārakas in Ḥindī which give new account of them. Such works are not easily available, There are the songs written in praise of the Bhaṭṭārkas. The names of such songs are as follows:—

(1) Nemicandra Gīta.

(2) Viśālkīrti Gīta.

(3) Sahasra Kīrti Gīta.

(4) Śrī Bhūṣaṇa Gīta.

(5) Jaskīrti Gīta.

(6) Dharmakīrti Gīta.

(7) Guṇacand Gīta.

The Praśastis written at the end of the manuscripts are also an important one. These Praśastis are of two kinds. Praśastis which are written by the authors themselver giving their full description, date of composition, Ruler's name, place where composed, and the circumstances under which the work was written. The Praśastis written by the copyists give full account of the family of the persons by whom the manuscript was got written. In such Praśastis the Ruler's name and the name of the place is also given. Such Praśastis serve a good purpose for historical and social surveys.

The Grantha Bhanḍār has not been searched out thoroughly, a catalogue giving the names of the manuscripts, author's name, Bhāṣa, Date of composition, Date of Copying etc. have been prepared recently by Śrī Satīśa Candra and Yatīndra Kumār Saśtrī. A list of manuscripts copied in the 14th, 15th and 16th centuries are given in the Appendix II.

JAINA GRANTHA BHANḌĀRS–JAISALMER

The Jāina Grantha Bhanḍārs of Jaisalmer have long been famous throughout India. These Bhanḍārs are called most valuable manuscript collections preserved in India. They drew attention to their importance of not Indian Scholars but also of Western Scholars. As a matter of fact Western Scholars realised their importance for the first time very recently. Among the Western Scholars Colonel James Tod was the first scholar who drew attention to their importance, in his book "TRAVELS IN WESTERN INDIA" (1829) a delightful work which deals largely with the sacred places of the Jainas.

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After 45 years of Colonel Tod's visit, Dr. Buhler and Dr. Jacobi examined these Bhanḍārs. He described in India Antiquary that a large portion the Bhanḍār consists of palm leaf manuscripts dated from 1140 to 1340 A.D. He was under the impression that he had seen all the contents of the Bhanḍārs but as a matter of fact he could not see more than 400 manuscripts. Dr. Buhler in his communication to India Antiquary remarks:—

> "In Jaisalmer, which was founded about the middle of the 12th century there is a large colony of Jainas. A temple was built under the pontificate of Jina Bhadra Sūri, to which were gradully added six other temples. Through this temple and the wealth of the Jaina community, Jailsalmer has obtained a high fame as one of the principal seats of the Jaina faith. Especially, however, is the renown of the Bhanḍār every where celebrated which according to the statements of Gujaratis surpasses all similar Bhanḍārs in the world."

About 30 years after Dr. Buhler's visit, a prominent Indian scholar Prof. Sridhar R. Bhanḍārkar visited the Bhanḍārs of Jaisalmer. He gave full account of his visit in the "Reports of a record tour in search of manuscripts in Rajputāna and Central India in 1904–5 and 1905–6 and which was published in year 1909 A.D. At the same time the Jaina Śwetāmbara Conference deputed Panḍit Hīralāl Hansrāja for preparing the catalogue of the Bhanḍārs. The catalogue which he prepared was used in the book "Jaina Granthāwalī" published in the year 1909 A.D.

Several attempts for preparing the catalogue were also made after the publication of Jaina Granthāwalī. Among those are the names of Muni Hansvijaijī and Jina Kripā Candra Sūri and Śrī C. D. Delal. But Delal was the only scholar who had the credit to place the importance of the Bhanḍārs before the scholars. He was the librarian of Central Library, Baroda, He was sent by Mahārājā of Baroḍa in 1916 and he carefully examined all the contents of the big Bhanḍār and of three other Bhanḍārs. This has been published already in the year 1923 A.D. by the Central Library Baroda.

Among the recent scholars the names of Muni Jina Vijaya, Śrī Nāhta and Muni Punya Vijaya are well known, Muni Jina Vijaya along with five scholars and some copyists remained there for five months and got copied about two hundred manuscripts. He wrote a good description of the collection in third volume of Bhārtiya Vidyā, Bombay. Muni Punya Vijayji also remained here for about 16 months, the largest time given by a scholar so far. He got microphone of 214 manuscripts and prepared a complete calalogue again.

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Jaisalmer has been regarded as one of the safest place of Rājasthān. Jaisalmer was founded by King Jaisal in Saṁvat 1215 (1158 A.D.). But the manuscripts which are in the collection of the Bhanḍār are earlier than its time of foundation. Since its foundation there must have been frequent visits of Jaina Sādhus and is also certain that the Jaina Śāstra Bhanḍār was established from the very beginning of the city. In the 15th century Jina Bhadra Sūri who belongs to the Khartar Branch of the Śwetāmbara sect established the Grantha Bhanḍār in a systematic way and collected the manuscripts. Śrī Jina Bhadra Sūrī also established Śāstra Bhanḍār at Jālore and Nāgaur but they were destroyed by the Muslim invaders. It was his foresightedness for establishing the Grantha Bhanḍār at Jaisalmer.

According to Dr. Bhanḍārkar there are manuscripts copied in Vikram Saṁvat 924, 1005, 1120, 1127, 1134, 1144 and 1155 but he has stated that the time of manuscript copied in v. s. 1139 seems to be correct. But now Muni Punya Vijaya discovered the earliest manuscripf of Saṁvat 1117 (1060 A.D).

Though there are several manuscripts which were written in Jaisalmer but there comes no name of Jaisalmer in any of the manuscripts. There are three manuscripts which were composed in the Jaisalmer fort. They are as under :—

1. Śalibhadra Carita :—was composed in the year 1228 A.D.
2. Manjjaṇa Sundarī Carita :—composed in the year 1350 A.D.
3. Jambū Dwīpa Pragyapti :—composed in the year 1590 A.D. by Upadhyaya Punyasāgar.

There are six Jaina Grantha Bhanḍārs in the city. Their names are as follows :—

1. Brihad Gyāna Bhanḍār.
2. Pancano Bhanḍār.
3. Baḍā Upāsraya Jaina Gyāna Bhanḍār.
4. Tapā Gacchiyā Gyāna Bhanḍār.
5. Lokā Gacchiyā Gyāna Bhanḍār.
6. Thāharu Śāha Gyāna Bhanḍār.

(69) BRIHAD GYĀNA BHANḌĀR

This is one of the most important Grantha Bhanḍārs in Rājasthān. It was founded in Saṁvat 1497 (1440 A.D.) by Jina Bhadra Sūri along with the temple of

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Sambhavanātha founded by him in the same year. He had a great interest in establishing the Grantha Bhaṇḍārs and in his life he established several Bhaṇḍārs in India.[1]

As already stated Jaisalmer was founded by King Jaisal in the year 1158 A.D. but this Bhaṇḍār contains manuscripts earlier than its foundation. So it is presumed that these manuscripts were brought from other parts of India, specially from Gujrat.

This Grantha Bhaṇḍār was the literary centre for the scholars like Kamal Samyama Upādhyāya who was the pupil of Jina Bhadra Sūri, wrote commentary on the Uttarādhyayana in Saṁvat 1544 (1487 A.D.) in the Jaisalmer Fort[2]. Samaya Sundara who was of 17th century scholar, visited this Bhaṇḍār and praised the services of Jina Bhadra Sūri for writing the manuscripts and establishing the Grantha Bhaṇḍārs[3].

There are 804 mauuscripts written on palm leaves. The earliest manuscript written on palm leaves is OGHA NIRYUKTI VRATTI[4] by Droṇācārya in the year 1060 A.D. The manuscript was copied by Pāhila. Except this there are several manuscripts which were copied in the 12th and 13th century. In this respect the position of this Bhaṇḍār is topmost. There is full Āgam literature alongwith their commentaries written by several Ācāryas. Apart from this kind of literature, there

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1. स्थाने स्थाने स्थापित ज्ञानभण्डार श्री जिनभद्रसूरि-पत्तनीय वाडी पार्श्वनाथ मन्दिर प्रशस्ति ।

2. अम्बोधि-वारनिधि-बाणशशांकवर्षे ।
   श्रीउत्तराध्ययनवृत्तिमिमां चकार ।
   जैसलमेरौ दुर्गे विजयदशम्यां समर्थिता सेयम्,
   श्रीजिनभद्रमुनीश्वरचरणस्मरणप्रसादेन

3. श्रीज्ञानकोशलेखनदक्षाः जिनभद्रसूरयोः मुख्याः ।
   तत्पट्टे सज्जातास्ततोऽद्यतनदिव्यगुणजाताः ।।

   Sambodha Saptati Vratti

   अणहिल्लपतन-जेसलमेरस्थितसमयकोशवीक्षायाः ।
   समवसितगोप्यगम्भीरभावश्रुतनिकरसञ्चाराः ।।

   Vicāra Ratna Sangrāh 3/310

4. संवत् १११७ मंगल महाश्री ।।छ।। पाहिलेन लिखितम् । मंगल महाश्री ।

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are manuscripts on Carita, Purāṇa, Kathā and Nāṭak. The works written by non-Jaina authors are also in good number and such old manuscripts written on palm leaves are not easily available even in the non-Jaina Bhanḍārs. We find the Manuscripts of Kuvalaya-Mālā, Kāvya-Mimānsā by Rāja Śekhar, Kāvyā-Darśa by Someśwar Bhaṭṭa, Kāvya Prakāśa by Mammaṭa and Naisadha Carita by Śrī Harśa copied in the 12th and 13th century.

The total number of paper manuscripts are 1704. They are not preserved as individual manuscript but in Pothīs which may be called Guṭakās. On paper also there are old manuscripts.

Some of the important manuscripts preserved in the Grantha Bhanḍār are as follows :—

1. Candraprabha Swāmi Caritra :—by Yaśodeva Sūri. It is in Prākrit and was composed by the author in the year 1121 A. D. The manuscript was copied in the year 1160 A.D.[1]

2. Pauma Cariya :—Composed by Vimala Sūri. It is a Mahākāvya written in Prākrit. The manuscript is on palm leaves and was copied in the year 1141 A.D.[2]

3. Hitopadeśāmritaṁ :—composed by Paramānand Sūri in Prākrit language. The total Gāthās are 520 and the manuscript is dated Saṁvat 1310 (1253 A.D.).

4. Vasudeva Hinḍī :—by Sanghadāsa Vācak written in Prākrit and deals with the life of Vāsudeva[3]. The manuscript is rare one.

5. Śāntinātha Caritam :—by Devacandra Sūri. The manuscript was written in the year 1103 A. D.[4] This is also a rare manuscript. The work is in Prākrit prose and poem.

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1. संवत् १२१७ चैत्र वदि ९ बुधो ।।छ।। ब्रह्माणगच्छे पं० अभयकुमारस्य ।

2. संवत् ११९८ कार्तिक वदि १३ ।।छ।। महाराजाधिराजश्रीजयसिंहदेवविजयराज्ये भृगुकच्छसमवस्थितेन लिखितेयं सिल्लणेन ।।छ।।

3. वसुदेवहिन्डिप्रथमखन्डं संघदासवाचककृतम् ।

4. शान्तिचरितं प्राकृतगद्यपद्यमयं ११५० वर्षे हेमसरिगुरुदेव चन्द्रसूरीयम् ।

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6. Nai-Ṣadha Ṭīkā :—by Vidyādhara[2]. This is a commentary on Naiṣadha Caritra. It seems to have been composed in 12th or 13th century.

7. Chandonuśāṣan :—Jayakīrti Sūri. The manuscript was copied in Saṁvat 1192[3] (1135 A. D). His pupil Amal Kīrti was also a scholar. He wrote Yogasāra which has been quoted in the following way :—

श्रीजयकीर्तिसूरीणां शिष्येणामलकीर्तिना ।
लेखितं योगसाराख्यं विद्यार्थीवामकीर्तिना ॥

8. Mudrā Rākśasa Nāṭak :—by Viśākha Deva. The manuscript was copied in Saṁvat 1314 (1257 A.D.) by Āsadī son of Deyaḍa.[4]

(70) PACĀNO BHANḌĀR

This is a small Śāstra Bhanḍār. There is a collection of 42 manuscripts written on Palm leaves. Śrī C. D. Delāl has not mentioned this Bhanḍār in his catalogue[5].

(71) BADĀ UPĀSRAYA JAINA GYĀNA BHANḌĀR

There is a good collection of 1019 manuscripts written on paper. This Bhanḍār does not possess palm leaf manuscripts. So it has also not been mentioned by C. D. Dalāl in his catalogue[6]. There are several rare manuscripts in this Bhanḍār. Some of the important manuscripts are as follows :—

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1. बुद्ध्वा श्रीमुनिदेवसंज्ञविबुधात् काव्यं नवं नैषधम् ।
टीका यदपि सोपपत्तिरचनां विधाधरो निर्ममे ॥

2. इति जयकीर्तिकृतौ छन्दोनुशासने.....नमो देवेभ्यः ..संवत् ११९२ आषाढ सुदि १० शनौ लिखितमिदमिति ।

3. संवत् १३१४ वर्षे आषाढवदिशनौ अद्येह श्रीवामनस्थल्यां स्थित महं० देयड सुत आसीदीतेन पुस्तकं लिखितमिति ।

4. Catalogue of Jaisalmer Bhanḍārs published by the Central Library, Baroda in 1923.

5. Ibid.

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(a) Nāradīya Purāṇa :—The manuscript was copied in the year 1419 A.D. by Vyāsa Janārdana son of Hariscandra at Malika Vāhaṇa[1]. It is in Saṁskrit.

(b) Vīsala Rasa :—written in the Rājasthānī. The manuscript is incomplete one having only 11 folios.

(c) Uttarādhyayana Sutra :—with commentary by Gyanasāgar Sūri. The manuscript was copied in the year 1429 A.D.[2]

(72) TAPĀ GACCHĪYA GYĀNA BHANḌĀR

The Tapāgachhīya Gyāna Bhanḍār when it was established, is not known. But it is a fact that in Saṁvat 1559 (1602 A. D) it received a good shape by Ānanda Vijayagaṇi. The Upāsraya in which the Grantha Bhanḍār is placed belongs to Hīra Vijay. This was the centre of Śādhus of Tapagacha sect. There are both the kinds of manuscripts of palm leaves and paper. But the number of palm leaves manuscript is 8 only. Some of the important manuscripts preserved in the Bhanḍār are as follows :—

(a) Hari Vikrama Carita :—By Jayatilak. The manuscript was copied in Saṁvat 1415 (1358 A.D.)[3]

(b) Mragāvatī Carita :—by Maladhāri Devaprabha[4]. It is written on paper.

(c) Vāsavadattā :—by Mahākavi Subāndhu. The manuscript is on paper and was written by Kāyastha Yaśodhara in the year 1411.[5]

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1. संवतु राजाश्री विक्रमादित्ये १४७६ वर्षे पोष सुदी १ प्रतिपदायां मूलनक्षत्रे श्रीमलिकवाहणस्थाने ब्राह्ममूर्ते श्रीहरिश्चन्द्रः तस्यं पुत्रेण व्यासजनार्दनेन लिखितमिदं पुस्तकं शिवमस्तु ।

2. संवत् १४८६ वर्षे फाल्गुन वदि १० रवौ श्री डूंगरपुरे राउल श्री गइपाल देवराज्ये लिखिता लींबाकेन ।

3. संवत् १४१५ वर्षे अद्येह स्तंभतीर्थे प्रतिलेखिता ।

4. मलधारिश्रीदेवप्रभाचार्यविरचिते धर्मसारे मृगावतीचरित्रे पंचमो विश्रामः ।

5. इति महाकविसुबन्धुविरचिता वासवदत्ताभिधाना आख्यायिका समाप्ता । संवत् १४६८ समये मार्गसिर वदि ४ बुधवासरे लिखितं कायस्थ यशोधरेण ।

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(73) LOKĀ GACCHĪYA GYĀNA BHANḌĀR

This Bhanḍār has been named by Śri C. D. Dalāl as Śāstra Bhanḍār of Dūngar Yati, but now Muni Punya Vijaya mentions it in his catalogue as Lokāgachiya Gyāna Bhanḍār. It has eleven palm leaves manuscripts. The manuscript of Puṇya Sāra Kathā composed by Viveka Samudra in Saṁvat 1334 (1277 A.D.) at Jaisalmer, is an important manuscript available in the Grantha Bhanḍār. The collection of manuscripts was made by Dūngara Yati.

(74) THĀHĀRU SĀHA GYĀNA BHANḌĀR

Both Śridhar Bhanḍārkar and C. D. Dalal have given the name of the Bhanḍār as THIRU ŚĀHA but according to the inscription of the latest part of 17th century the true name seems to be THĀHĀRU. The same name has been given by Muni Puṇya Vijay in his catalogue. There are only four palm leay manuscripts and the rest of the manuscripts are on paper.

(75) HARI SĀGAR GYĀNA BHANḌĀR-LOHĀVAT

The Śāstra Bhanḍār of Lohāvat is one of the most famous and richest Bhanḍār of Rājasthān. The Śāstra Bhanḍār consists of fine collection of manuscripts. The total number of the manuscripts is 2110 out of which the number of Guṭakās is 87. Books written in the Saṁskrit, Prākrit and Hindī languages are in the majority. They deal with the subjects such as Āgıma, Kāvya, Carita, Kathā, Purāṇa and Grammer Some of the important manuscripts which are in the collection are as follows :—

221. Rāthora Bansāvali in Hindī.

485. Śrangāra Śataka by Jainārain Bhaṭṭa in Hindī.

516. Samyaktva Kaumudī by Jayśekhara in Saṁskrit.

564. Sandeśa Rāsaka Tippaṇikā : Commentary by Laxmi Cand. Original book in Apabhraṁsa and cemmentary in Saṁskrit,

782. Neminātha Rāsa by Vijaydeva Sūrī in Hindī.

1378. Viveka Manjarī by Akhaḍa Kavi in Hindī.

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1. Mānuscripts Catalogue preserved in Abhaya Jaina Granthālaya Bīkāner.

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1457. Commentary on Meghadūta Kāvya by Kamal Kīriti in Saṁskrit.

1462. Kavi Rahasya Ṭīkā by Ravi Dharma.

1985. Naisādha Kāvya Vritti by Jinarāja Sūri in Saṁskrit.

1986. Kāvya Prakāśa Vritti by Guṇaratan Pāṭhak in Saṁskrit.

(76) ŚRĪ MAHĀVĪRĀ GYĀNA BHANḌĀR, PHĀLODĪ[1]

The total number of the manuscripts are 146. The first list of the manuscript was prepared in the year 1918 A. D. by Śrī Ānand Sāgarji Mahārāj and it was again prepared in the year 1924 by Śrī Ratan Muniji and the third list in the year 1937. The collection of the manuscripts is an ordinary one. The manuscripts of ŚREṆIKA CARITRA by Jina Prabha Sūri in Saṁskrit is a rare one.

(77) PUṆYA ŚRĪ GYĀNA BHANḌĀR, PHALODĪ[2]

Upto the year 1916 the collection of the manuscripts was an ordinary one but in the year 1917 Śrī Ānanda Sāgar Mahāraj increased the number of the manuscripts. Old, damaged and rat-eaten portions of manuscripts were again copied. The total number of the manuscripts in the Bhanḍār is 365. Most of the manuscripts are of 18th and 19th century. There is a good collection of the manuscripts on the subjects like Āgama and Kathā etc. All the manuscripts are written on paper.

(78) RAJENDRA SŪRI ŚĀSTRA BHANḌĀR, ĀHORE[3]

There is a big Śāstra Bhanḍār in Āhore which contains a large number of the manuscripts. The Śāstra Bhanḍār is under the management of Śrī Rajendra Sūri, a Jaina Yati. The total number of the bundles in which the manuscripts are placed are 252. All the manuscripts are written on paper and there is no manuscript on palm leaves. The following are the important manuscripts in the collection :—

1. Jainendra Vyākaraṇa Vratti by Megha Vijay in Saṁskrit.

78. Naiśadha Kāvya Vratti : Commentary by an unknown author written in V.S. 1453 i.e. 1396 A.D.

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1. to 3. Manuscript Catalogue preserved in Abhaya Jain Granthālaya Bīkāner.

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79. Jambu Dwīpa Pragnapti in Prākrit. The book is fully illustrated.

83/6. Pradyumna Caritra by Rāma Candra.

The majority of the manuscripts are in Prākrit, Saṁskrit and Hindī languages.

(79) JAINA ŚĀSTRA BHANḌĀR-KUCĀMANA

Kucāmana is a good city in the Nāgaur District of Rājasthān. It is situated on the Western Railway Branch which is linked from Phulera Junction to Merta Road. There are three Jaina temples in the city. All the temples have manuscripts in their collection. But the collection of the Grantha Bhanḍār of Ajmeri Mandir is an important one. Majority of the manuscripts are of Saṁskrit and Prākrit. All the manuscripts are written on paper. The main subjects on which the manuscript copies are generally available is Sidhānta. Purāṇa, Carita, Pūjā and Stotra.

Apart from these Bhanḍārs, there are some Bhanḍārs, under the possession of some Yatis and Srāvakas also. Names of such collections are as follows :—

(1) Collection of Bhaṭṭāraka Udaicandra-Jodhpur.

(2) Jaina Rāstra Pustakālaya Singpole, Jodhpur.

(3) Badrī Bhatta Rishi Kula Brahmacaryāśrama, Jodhpur.

(4) Collection of Ramkaraṇa Āsopa, Jodhpur.

(5) Collection of Yati Khemcandra, Bālatora.

(6) Collection of Sānsamal Kanṭed, Pali.

(7) Collection of Tapagachhīya Punam candra, Pachabhadrā.

(8) Collection of Sumatisāgar, Sozat.

GRANTHA BHANḌĀRS OF UDAIPUR DIVISION

Udaipur remained a prominent State of Rājasthān. The city of Udaipur was founded in 1559 A.D. by Mahārāṇā Udaisingh and it is undoubtedly one of the most beautiful cities in India. A French Traveller Picine Loti called it "A DELICIOUS HALTING PLACE." The Jainas were the prominent helpers of the various

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Mahārānās of Udaipur. They always supported them both in prosperity and distress, so when the city was established, Jainas from various places also came here and settled down.

From its very foundation Udaipur remained the centre of learning and literature. The Mahārānās of Udaipur also took initiative in this respect and contributed to a great extent towards the Rājasthānī litarature. The manuscript library of Mahārānā is a great treasure house for Rājasthānī and Saṁskrit literature. Aśādhar a famous Jaina scholar of 13th century was of Udaipur State.

There are 9 Jaina temples in the city and all of them contain manuscripts. There are several manuscripts which were copied in Udaipur and at present found in various places. Neminātha Purāṇa of Brahma Nemidatta copied in Saṁvat 1751 (1694 A.D) and 1783 (1726 A. D.) at Udaipur were placed in Āmer Śāstra Bhanḍār, Jaipur. Syādavādamanjarī copied in Saṁvat 1797 (1740 A.D.) was placed in the Śāstra Bhanḍār of Jaina temple Badhicand, Jaipur. Pāṇḍava Purāṇa of Bhaṭṭāraka Śubha Candra was copied in Saṁvat 1693 (1636 A.D.) in the Śāntinātha temple, Udaipur. Ādipurāṇa written by Ācārya Jinasena was copied in Saṁvat 1730 (1673 A.D.). Poet Daulata Rāma Kāslīwal who lived here for about thirty years wrote various books in Hindī He mentioned the name of Udaipur in his VASUNANDI ŚRĀVAKĀCĀRA BHAṢĀ[1].

(80) ŚĀSTRA BHANḌĀR OF SĀMBHAVANATHA TEMPLE, UDAIPUR

Jaina Temple of Sāmbhavanātha is one of the oldest temples of Udaipur City. It has a very good Śāstra Bhanḍār which possesses 517 manuscripts, written from 15th century to 20th century. The earliest manuscript available in the Śāstra Bhanḍār is LAGHU JĀTAKA ṬĪKĀ of Bhattotpal which was copied in Saṁvat (1408 A.D.) and the latest manuscript copied in Saṁvat 1965 (1908 A.D.) is Solahakāraṇa Vidhān of Ṭek Cand in Hindī. In this way we find here manuscripts written in last 500 years.

The collection of the manuscripts is very rich from the point of view of Hindī manuscripts and there are more than 25 Hindī works which have come to light for the first time. Among such rare manuscripts following are remarkable.

1. Sītā Śīla Rāsa Patākā Guṇaveli :-by Ācārya Jaya Kīrti composed in Saṁvat 1604 (1547 A.D). The manuscript is an original copy written by the author.

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1. Praśasti Sāngrah of Āmer Śāstra Bhanḍār. Jaipur p. 255.

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2. Rājula Patrikā :-by Soma Kavi. It is a letter written by Rājula to Lord Neminātha in Hindī.

3. Rohiṇī Prabandha :-by Brahma Vastupāla written in Samvat 1654 (1597 A.D). It is an short story of Rohini Vrata.

4. Hanūmāṇ Carita Rāsa :-By Brahma Gyāna Sāgar. It was composed in Saṁvat 1630 (1573 A.D) in Paluwā city and describes the life of Hanumān according to Jaina mythology.

5. Anirudha Haraṇa or Uṣā Haraṇa :-written by Ratan Bhūṣana Sūri. It describes the life of Anirudha who was the grand son of Śrī Kriṣṇa. The manuscript was copied in Saṁvat 1699 (1642 A.D).

6. Bhaṭṭāraka Sakal Kīrti Rāsa :-written by Sāmal who was also a pupil Sakal Kīrti. It is in Hindi and describes the life of Bhaṭṭāraka Sakal Kīrti and Bhaṭṭārak Bhawan kīrti. It is a historical work.

7. Sanat Kumār Rāsa :-written by Pāsa Cand in Saṁvat 1677 (1620 A.D).

8. Mallinātha Stavan :-by Dharma Singh in Saṁvat 1697 (1640 A.D.).

9. Among Saṁskrit manuscripts Chanda Ratnākara Ṭīkā is an important work. It is a work on metres.

10. Jyotiṣa Grantha :-by Aśādhar, a famous Saṁskrit scholar of 13th century.

The main subjects on which the manuscripts are found are religious as well as secular one. Among secular subjects, Purāṇa, Rāsa, Philosophy and Kathā are more important.

(81) GRANTHA BHANḌĀR OF AGARWAL JAINA TEMPLE

There is also a good collection of the manuscripts in the Grantha Bhanḍār of this temple. The total number of the manuscripts is 388 including Guṭakās. There are a majority of Hindī manuscripts and among them also the number of Rāsas are more. The Bhanḍār possesses manuscripts of the 14th century. The earliest written manuscript is SARWĀRTH SIDHI of Pūjyapāda copied in Saṁvat 1370 (1327 A.D.). It was written in Delhi which was called Yoginīpur at

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that time. The main subjects on which the manuscripts are available on Jaina Sidhānt, Purāṇa and Rāsas. Some of the rare manuscripts are as follows:—

1. Cārudatta Praḃandha :–of Kalyāṇa Kīrti composed in Saṁvat 1692 (1635 A.D.).

2. Mahāpurāṇa Kī Caupai :–by Gangādāsa. He was the son of Parwata Dharmārthī, who was himself a Hindī scholar.

3. Lonka Mata Nirākaraṇa Rāsa :–by Sumati Kīrti. It is a work in Hindī which contradicts the Lonkāmata.

4. Aklanka Yati Rāsa :–by Jai Kīriti composed in Saṁvat 1667 (1610 A.D). It describes the life and achievements of Aklank, a famous Jaina scholar and Ācārya of 6th century.

5. Sudarśana Sethanī Caupai :–by Lāl Kavi. It was composed in Saṁvat 1636 (1579 A.D).

6. Jinadatta Rāsa :–by Ratan Bhuṣana in Hindī.

7. Gomāṭṭa Swāmī Caupai :–by Muni Jasakīrti composed in Saṁvat 1619 (1562 A.D).

8. Vasudeva Prabandha :–by Jayakīrti, the manuscript is of Saṁvat 1735 (1678 A.D).

9. Jīvandhar Carita :–by Daulat Rām Kasliwal composed in the year 1805 (1748 A.D). The manuscript is original copy written by the author himself.

10. Ajitnātha Rāsa :–by Brahma Jinadāsa. It is a work of 15th century and written in praise of Ajitanātha.

11. Balabhadra Rāsa :–By Brahma Yaśodhar composed in Saṁvat 1585 (1528 A.D) in Skandhanagar.

12. Sravakācāra :–by Dharma Vinod. It is a work of 15th century (1457 A.D). It deals with duties of householders.

13. Ambikā Rāsa :–by Brahma Jinadāsa. It is a Hindī work

14. Punyāśrava Kathā Koṣa :–by Rāma Candra copied in 1533 A.D.

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15. Sabda Bheda Prakāśa :-by Maheśwara Kavi in 1500 A.D.

16. Dharma Parikśa Rāsa :-by Sumati Kīrti copied in 1591 A.D.

(82) GRANTHA BHANḌĀR OF KHAṆDELWĀLA JAINA TEMPLE

The Khandelwāla Jaina temple is situated in Manḍhi kī Nāla, Udaipur. It preserves a small collection of manuscripts numbering about 185. Most of the manuscripts are in Hindī written by Jaina authors. The earliest manuscript is BHUPĀLA STAVANA copied in Saṁvat 1363 (1306 A. D) and latest one is DASLAKŚANA PŪJĀ by Rāwat copied in Saṁvat 1974 (1917 A.D). The main subjects on which the manuscripts are available are Rāsa, Pūjā and Stotra. Some of the important manuscripts are as follows :—

1. Gaja Singh Caupai :-of Rāja Sunder. It is a work of 1497 A.D.

2. Rāma Rāsa :-by Mādhava Dāsa. It is a short story on the life of Rāma.

3. Campāwati Śila Kalyāṇaka :-by Muni Rāja Cand. It is a work of 1627 A.D.

4. Sīmandhara Swāmi Stavan :-written by Kamal Vijay in Saṁvat 1682 (1625 A.D).

(83) GAUDI JĪ KĀ UPĀSRAYA-UDAIPUR

The total number of the manuscripts is 625. The manuscripts are placed in bundles. The manuscripts are on the subjects such as Āgama, Āyurveda & Jyotiṣa etc. The Grantha Bhanḍār is an ordinary one.

(84) GRANTHA BHANḌĀR-DŪNGARPUR

Dūngarpur remained the literary centre from the 15th century when Bhaṭṭāraka Sakalkīrti established the Bhaṭṭāraka Gāḍi here. As the Bhaṭṭāraka was a versatile scholar, there stayed several scholars with him. A great ceremony was taken in Saṁwat 1482 (1425 (A.D), Brahma Samal pupil of Sakal Kīrti described the same in the Sakal Kīrti Rāsa as follows:—

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चऊदय व्यासीय संवति कुलदीपक नरपाल संघपति ।
डूंगरपुर दीक्षा महोछव तीणि कीया ए ।।३।।
श्री सकलकीरति सह गुरि सुकरि दीधी दीक्षा आणंदभरि ।
जय जयकार सवलि सचराचरुए गणधर ।।४।।

After Bhaṭṭāraka Sakalkīrti there were several Bhaṭṭārakas who had been there and composed several works in Saṁskrit and Hindī. Amongst such Bhaṭṭārakas, Bhuvan Kīrti, Gyān Bhūṣana, Vijaya Kīrti, Śubhacandra, Brahma Jinadāsa are some of them. There is still a Bhaṭṭāraka seat and good collection of the manuscripts the total number of which is 553. Dūngarapur was a State and now it is a district Head quarter of Dūngarpur District of Rājasthān.

There are several manuscripts written in Dūngarpur and preserved in various Grantha Bhanḍārs. Jinadatta Kathā was copied in Saṁvat 1616 (1559 A.D) and was placed in the Grantha Bhanḍār of Āgarwal Jaina temple Udaipur. Sajjana Citta Ballabha was copied in Saṁvat 1696 (1639 A.D) at Dūngarpur and was presented to Brahma Akhaya Rāja. Caubīsa-Ṭhāna-Carcā was written in Ādinātha temple in Saṁvat 1731 (1674 A.D) and placed in Udaipur Bhanḍār.

The collection of the various manuscripts is very notable and some of them are as follows :—

1. Rām Rāsa by Brhma Jinadāsa. The manuscript was written in Saṁvat 1748 (1691 A. D) in Dewal Village. This is one of the famous work in Hindī of the poet.

2. Mithyātva Khandan by Bakhat Rām.

3. Sukauśal Rāsa by Veṇi Dāsa. The manuscript was copied in Saṁvat 1714 (1657 A.D)

4. Sukauśal Swāmi Rāsa by Brahma Jinadāsa in Hindī.

5. Upadeśa Bāvanī by Kiśan Dāsa composed in 1707 A. D. Bāvanī is a good work of Hindī literature.

6. Saraswatī Pūjā by Brahma Jinadāsa in Saṁskrit.

7. Sammeda Śikhar Pūjā by Rām Pāl composed in the year 1829 A.D. in Hindī. The manuscript is original one.

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8. Śreṇika Carita by Ḍūngā vaid composed in the year 1642 A. D. in Hindī.

9. Rāmāyaṇa Chappaya by Jayasāgar.

10. Muni Mālikā by Cārita Singh composed in the year 1575 A.D. in Hindī.

11. Saṁbodha Pancāśikā by Raidhū. The manuscript was written in Saṁvat 1597 (1540 A.D.)

Apart from the above manuscripts there are following illustrated manuscripts.

1. Candana Malayagiri Caupai by Bhadrasena. The manuscript was copied in the year 1733 A.D. and it has 25 illustrations.

2. Āditya Vāra Kathā by Gangādāsa. The work was composed in Saka Saṁvat 1615 (1758 A.D). It contains 5 pictures.

3. Pictures on Rāga and Rāginīs. Their number is 30.

(85) COLLECTION OF YATI BĀLA CANDRA VAIDYA-CITTOR

There is a good number of the manuscripts in Śrī Bala Candra Jaina Vaidya's collection. The total number of manuscripts is about 1000. Manuscripts on the subject like Mantra-Śāstra, Stotras, Medicine, Jyotiṣa, Āgama and religion are in great number. The Grantha Bhanḍār was founded in Saṁvat 1941 by Paṇdit Vinaya Candjī. There is a praśasti which reads as under:—

श्री सद्गुरूभ्योनमः उपाध्याय जी महाराज श्री १००८ श्री शिवचन्द जी तत् शिष्य १००८ ज्ञानविशालजी तत् शिष्य अमोलखचन्द जी तत् शिष्य पं० विनयचन्द जी महा मध्ये संवत् १९४१ में स्थापित हस्तलिखित ग्रन्थों की-सूची ।

(86) Bhaṭṭārak Yaśahkīrti Jain Saraswati Bhawan Riṣabhadeva

Riṣabhadeva is a famous Jain Tīrtha of Mewar. It is on the National Highway going from Udaipur to Ahemdabad. There are several inscriptions which tell the story of its development from time to time. According to one inscription of

1. Manuscripts Catalogue preserved in Abhaya Jaina Granthālaya Bīkāner.

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Saṁvat 1431 (1374 A.D.) Hardān son of Setha Bījā got repaired the temple on the inspiration of teachings of Bhaṭṭarak Dharmakīrti.

There is one Śāstra Bhanḍār in the Saraswatī Bhawan of Bhaṭṭārak Yaṣah Kīrti in which a good collection of the manuscripts is available. One rough catalogue also has been prepared in which names of the manuscript and authors etc. are given. But the catalogue is not exhastive. There are about 1070 manuscripts including Guṭakās. The earliest manuscript is Saṇgrahaṇī Sūtra Balāvabodha written in Saṁvat 1416 (1359 A.D) There is a good number of manuscripts written in the 15th and 16th century. Works written in Rājasthānī, Mewārī and Hindī are in abundance. Following works are important.

1. Mahāvīr Carita or Mahāvīra Rāsa composed by Padmā at Sāgwarā in Saṁvat 1609 (1552 A.D.)[1]. Padmā was pupil of Bhaṭṭarak Subha Candra.

2. Narasinghapurā Jāti Rāsa. This is a historical work describing the Narsinghapurā Jāti and its growth and development.

3. Sānti Nāth Purāṇ. This is a work of Bhaṭṭarak Ratna Candra who wrote this in the year 1783 (1726 A.D.). The manuscript is original one written by the author himself.

4. Śrenik Caritra:—Composed by Daulat Rām Kāsliwal, a Rājasthānī scholar of 18th century. It was completed in the year 1725 A.D. there is also one manuscript of Śripāl Carita written by the same author.

5. Pradyumna Rāsa:—a Hindī work of Brahma Guṇa Rāja composed in 1549 A.D.

6. Karmavipāk Rāsa:—composed by Manaranga in Saṁvat 1728.

7. Laghu Tatwārtha Sūtra:—This is a short form of famous Tatwārtha Sūtra of umāswāmī.

8. Lavakuśa Ākhyāna:—This is a work of Bhaṭṭārak Mahicandra in 17th century.

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1. संवत् सोलनवोतरे मंगसिर पंचमी रविवार ।
रास कियो मैं निरमलो, सुभवे सागवाडा नगर मझार ।।२०।।

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Some of the old manuscripts of the several works are as followes :—

S. No.	Name of the manuscripts	Author's Name	Bhāṣāyear of writing
1.	Mahābhiṣeka Vidhi	Narendrasena	Saṁskrit 1399 A.D.
2.	Bhāva Sangraha	Devasen	Prākrit 1458 A.D. at Naiṇavā
3.	Dharmāmrita Panjikā	Āṣādhar	Saṁskrit 1484 A.D. at Dūngarpur
4.	Śānti Nātha Caritra	Sakalkīrti	Saṁskrit 1494 A.D.
5.	Neminātha Pūjā	Vidyā Bhūṣana	Hindī 1557 A.D.
6.	Dharmaśarmabhyudaya	Hari Candra	Saṁskrit 1576 A.D.
7.	Upadeśa Ratnamālā	Sakal Bhuṣaṇa	Saṁskrit 1570 A.D.
	This is an original copy written by the author himself.		
8.	Chanda Kośa		Prakrit 1592 A.D.
9.	Tatwārtha Ratna Prabhākar	Prabhācandra	Saṁskrit 1649 A.D.
10.	Paṭṭāvalī of Kaṣṭhā Sagha in Saṁskrit.		

(87) KHARTARA GACHĪYA ŚĀSTRA BHANḌĀR-KOTĀ[1]

The Grantha Bhanḍār belongs to Khartara Gaccha branch. There is a rich collection of the manuscripts. The total number of the manuscripts is 1177. Most of the manuscripts are of the 15th, 16th and the 17th centuries. Manuscripts on the subjects like Āgama, Siddhānt, Purāṇa and Rāsas are in the majority. The earliest manuscript is Rāma Lakśmaṇa Rāsa written in Saṁvat 1415 (1358 A.D.). The work deals with the life of Rāma and Lakśmaṇa according to the Jaina mythology. It is in Hindī. There is a copy of Viśāl Deva Cauhāṇa Rāsa in Hindī. Though the manuscript is incomplete it is a copy of the 14th century. Among the other manuscripts following are more important :—

ŚRĪPĀLA RĀSA of Yaśovijay of Saṁvat 1445 (1388 A.D.)

NANDA RĀJA CAUPAI of Muni Kusal Sing of Saṁvat 1436 (1379 A.D.)

1. Mānuscripts Catalogue preserved in Abhaya Jaina Granthālaya Bīkāner.

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HAMMĪRA MAHĀKĀVYA of Naya Candra in Saṁskrit of Saṁvat 1486 (1429 A.D.)

There is a manuscript of KALPA SŪTRA written in golden ink in Saṁvat 1530 (1473 A.D.). The Grantha Bhanḍār is systematically arranged and manuscripts are placed in serial number.

(88) VĪRA PUTRA ĀNANDA SĀGAR GYĀNA BHANḌĀR-KOṬĀ[1]

The collection of the manuscripts is private one and belongs to Ānanda Sāgar ji Mahārāja. It was established in the 19th century. The total number of the manuscripts is 415. Most of the manuscripts were copied from the 17th to the 19th century. The earliest manuscript in the Bhanḍār is Sandeh Dohāvalī Vratti of Prabodha Candra copied in Saṁvat 1448 (1391 A.D.).

(89) GRANTHA BHANḌĀR OF JAINA TEMPLE BORSALI-KOTAH

The Grantha Bhandar of Digambar Jaina temple Borsalī is also one of the mains Bhanḍārs of the city. There is a good collection of the manuscripts which are 735 in number. From the Bhanḍār, it appears that it was a centre of literary activity specially in 18th century. There are several manuscripts which were copied here such as Mahīpāla Caritra in Saṁvat 1856 (1799 A.D). PARVA RATNĀVALI (1794 A.D.) Samādhi Tantra Bhāṣa by Parvata Dhārmārthī (1766 A.D.) GYĀN DARPAṆA of Deep Candra (1778 A.D.). All these manuscripts are preserved in this Bhanḍār.

The earliest manuscript is Gyānārṇava of Śubha Candra in Saṁskrit. It was copied in Saṁvat 1548 (1491 A.D.) and the latest manuscript is Jina Datta Kathā of Saṁvat 1992 (1935 A.D.). The manuscripts deal with all the interesting subjects. Some of the important manuscripts are as follows :—

(a) Palya Vidhāna Rāsa :—of Śubha Candra in Hindi, This is a small work which deals with Palya Vrata. The manuscript was copied in Saṁvat 1690 (1633 A.D).

(b) Candra Prabha Swāmi Vivāhlo :—written by Bhaṭṭāraka Narendra Kīrti in Saṁvat 1702 (1545 A. D). The work is in Hindī and describes the marriage of Candra Prabha.

(c) Cetāvanī :—a work which instructs every one to be careful in worldly life. It is in Hindī poem.

1. Manuscripts Catalogue preserved in Abhaya Jaina Granthālaya Bīkāner.

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(d) Ravivrata Kathā :—of Muni Sakal Kīrti in Hindī.

Among the rare manuscripts are works of Vegarāja which have been collected in a Guṭakā. The poet was of 18th century and he finished his work Bārahakhaḍī in Saṁvat 1798 i.e. 1741 A.D. Other important works are NEMI VIVĀHA PACCĪSĪ by Vegarājā and Kumuda Candra's PARDĀRO PARŚILA RĀSA All the works are in Hindi.

GRANTHA BHANḌĀRS OF BŪNDĪ

There are five Grantha Bhanḍārs in Būndī city, The names of which are as follows:—

(1) Grantha Bhanḍār of Jaina Temple Pārswanātha.

(2) Grantha Bhanḍār of Jaina Temple Ādinātha.

(3) Grantha Bhanḍār of Jaina Temple Abhinandana Swāmī.

(4) Grantha Bhanḍār of Jaina Temple Mahāvīra.

(5) Grantha Bhanḍār of Jaina Temple Neminātha (Nāgadi)

(90) GRARTHA BHANḌĀR OF PARSWANĀTHA TEMPLE

The Grantha Bhanḍār of Pārswanātha temple contains 334 manuscripts. All the manuscripts are on the subjects like Pūjā. Kathā, Purāṇa and Stotra etc. Most of the works are in Saṁskrit. There is a copy of Rāma Candra Rāsa written by Brahma Jinadasa in Sāmvat 1518 (1461 A.D.).[1] The poet has given the time of its complation time in this work. This is in Hindī. It describes the life of Rāma Candra. The other rare mannscript is a commentary of BHAKṬĀMARA STOTRA of Hem Rāja in Hindī prose. This has been discovered first time in this Bhanḍār.

(91) GRANTHA BHANḌĀR OF JAINA TEMPLE ĀDINĀTHA

In the Grantha Bhanḍār of Ādinātha temple, there is a collection of 168 manuscripts. The earliest manuscript in the Bhanḍār is Jyotiṣa Ratnamālā with commentary written by Panḍit Vaiza in Saṁvat 1516 (1459 A.D). The other old manuscripts are Sāgāra Dharmāmrita by Aśādhara copied in 1500 A.D, Trilokasāra (1461 A.D.) by Acārya Nemi Candra and Upadeśamālā of Dharma Dāsa (1540 A.D).

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1. संवत् पन्द्रहअठारोत्तरा मगंसिर मास विसाल ।
शुक्लपक्ष चउदिस दिने रास कियो गुणमाल ॥

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(92) GRANTHA BHANḌĀR OF JAIN TEMPLE ABHINANDANA SWĀMI

The Śāstra Bhanḍār of Abhinandana temple contains 368 manuscripts. Previously this temple was the seat of the Bhaṭṭārakas and there was a big collection of the manuscripts but most of the manuscripts were sold by the pupils of the Bhaṭṭārakas and several of them destroyed automatically. But still there is a good collection of old manuscripts. Karakanḍu Cariyu, an Apabhraṁśa Kāvya written by some unknown author, is a rare work which has been discovered recently. The work describes the life of Karkanḍu, a king according to Jaina mythology. The manuscript is incomplete and in bad condition.

(93) GRANTHA BHANḌĀR OF MAHĀVĪRA TEMPLE

This temple remained the seat of scholars as the manuscripts preserved in the Grantha Bhanḍār are on the subjects like Siddhānt, Purāṇa, Pūjā and Stotra etc. Most of the manuscripts are new. The total number of the manuscripts is 172. The manuscripts are in Hindī written in 18th and 19th centuries.

(94) GRANTHA BHANḌĀR OF JAINA TEMPLE NEMĪNĀTHA

This last Grantha Bhanḍār exists in the temple of Neminātha. This Bhanḍār was also important in the past. At present there are 223 manuscripts which are complete and in good condition. But manuscripts of the same number had been made incomplete. There is a manuscript copy of MĀDHAVĀNAL PRABANDHA written by Gokul son of Narsā in Saṁvat 1594 (1537 A.D). This is a very correct copy of the book which was copied in Saṁvat 1655 (1598 A.D). The manuscript of SĪNHĀSANA BATTĪSĪ is of 1654 (1597 A.D). There is a Guṭakā copied in Saṁvat 1641 (1584 A.D) which contains several small works of VŪCARĀJA a famous Hindī poet of 16th century.

Thus in the Śāstra Bhanḍārs of Bundi city there are more than 1200 manuscripts which shows that Bundi was once a centre of literary activities. The old name by which it had been mentioned in the Saṁskrit and Hindī works is VRINDĀVATĪ.

(95) JAINA SARASWATI BHAWAN, JHĀLARĀPĀṬAN

The Grantha Bhanḍār is called by the name of Ailaka Pannā Lāl Digambara Jaina Saraswati Bhawan, Jhālarāpātan. The Bhanḍār was established by late Śri Pannā Lāl recently. Before this, there was no Bhanḍār. Pannā Lāl himself collected

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all these manuscripts from all over Rājasthān Bhanḍārs. There is a good collection of the manuscripts numbering 1436.

The manuscripts are mainly in three languages i. e.. Saṁskrit, Prākrit and Hindī. The main subjects on which the manuscripts are there in the collection are Siddhānt, Ādhyātma Purāṇa, Kāvya, Kathā, Nyāya and Stotra. The earliest manuscript in the Bhanḍār is BHĀVA SANGRAH by Deva Sena copied in Saṁvat 1488 i.e. 1431 A.D., anp the latest manuscript is RĀJAMATI VIRAHA in Ḥindi copied in Saṁvat 1970 (1913 A.D).

The Śāstra Bhanḍār is systematically arranged and manuscripts are placed in serial number and also subject-wise. Apart from these manuscripts, these is a good library of printed books also in which more than one thousand books are in the collection and which are issued to the readers for reading purposes.

NAIṆAVĀ

Naiṇavā is an old town in Bunḍī District and at present it is a sub-divisional Head quarter. It is 32 miles from Bundi and connected with a road. The town remained a literary centre from very beginning. The earliest manuscript written in this town is PRADYUMNA CARITRA[1]. It was copied in the year 1461 A. D. when Allauddin Khilji was the emperor of Delhi. At present there are three small Grantha Bhanḍārs which contain only 221 manuscripts. But from the manuscripts it appears that in the past i. e. from 15th to 19th century the town remained a great literary centre.

Keśava Singha who was a Hindī poet of 18th century and wrote more than 10 works, composed his one work BHADRA BĀHU CARITA in the year 1716 A.D. at Naiṇava. It was described by the name of LOCANAPURA by him in his work in the following way :—

लोचनपुर शुभ ग्राम में, सिंघराज जिनधाम ।
बुद्धि प्रमाण लिख्यो मुझे, जपिये श्रीजिननाम ॥१॥
साइ करो मुझि उपरै, दोष हरो भगवान ।
सगन नगण-आदिक सहु, ध्याऊं श्री जिनवाणि ॥२॥

1. Catalogue published in the year 1943.

2. Praśasti Sangraha Āmer Śāstra Bhanḍār Jaipur P. 138.

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Several manuscripts which were copied here are preserved in the Grantha Bhanḍārs of Būndī, Koṭā, Dabalanā, Indergarh, Āmer, Jaipur, Bharatpur, Kāmā etc. Such as the manuscript of ṆĀYA KUMĀRU CARIYA of Puṣpadanta was copied in the year 1471 A.D. is preserved in the Grantha Bhanḍār of Badhicand Temple, Jaipur. The manuscript of SIDHA CAKRA KATHĀ copied in the year 1458 A.D. is also in the same Grantha Bhanḍār.

Some of the manuscripts which were copied here in the 18th and 19th century are as follows:—

S. No.	Name of the manuscript	Author's name	Date of Writting
1.	Samādhi Tantra Bhāṣa	Parwata Dharmārthī	1719 A.D.
2.	Kriyā Kośā Bhāṣa	Kiṣana Singh	1757 A.D.
3.	Pārśwa Purāṇa	Bhūdhardāsa	1809 A.D.
4.	Purūsartha Sidhyupāya Bhāṣa	Ṭodarmal	1807 A.D.
5.	Samayasāra Nāṭak	Banārsīdāsa	1841 A.D.
6.	Pūjā Sangraha	—	1791 A.D.
7.	Dāna Kathā	Bhārāmalla	1880 A.D.
8.	Pānḍava Purāṇa	Bulākidāsa	1784 A.D.
9.	Tattwārtha Sūtra Tīkā		1831 A.D.

All these manuscripts are preserved in the Grantha Bhanḍārs of Naiṇavā. A short desctiption of these Grantha Bhanḍārs is as follows :—

(96) GRANTHA BHANḌĀR OF BAGHERAWĀLA JAINA TEMPLE

The Grantha Bhanḍār situated in the Bhagherawāla Jaina temple is an old Bhanḍār. There is a collection of 104 manuscripts written in Saṁskrit and Hindī.

The main subjects on which they are written are Siddhānt, Purāna, Carita and Pūjā. All the manuscripts are common generally available in the Jaina Bhanḍārs. But there is one Guṭakā[1] in which the works of Hindī poets of the 15th, and 16th

1. पोथी की टीको लिख्यते वैशाख दुतीक सुदि १५ संवत् १६४४ गढ रणथम्मौर मध्ये ।

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centuries are written. The Guṭakā was written in the year 1587 A.D. at Ranthambhore Fort. Some of the important works collected in the Guṭakā are as follows :—

(1) Sārśikhamaṇi Rāsa by Bhaṭṭāraka Sakalkīrti 15th century

(2) Neminātha Gīta by Brahma Yaśodhara 16th century.

(3) Pancendriya Gīta by Jina Seṇa 16th century.

(4) Neminātha Rajmati Veli by Singha dāsa 16th century.

(5) Vairāgya Gīta by Brahma Yaśodhara 16th century.

There are 96 small works collected in the above Guṭakā.

(97) GRANTHA BHANḌĀR OF TERĀPANTHĪ JAINA TEMPLE

There are 80 manuscripts in rhe Grantha Bhanḍār of this temple. Most of these manuscripts are written in Saṁskrit and Hindī and on the subjects like Purāṇa, Carita and Pūjā. The manuscript of Sammedā Śihar Pūjā composed by Lāl Cand pupil of Bhaṭṭāraka Jagat Kīrti at Rewārī in the year 1787 A.D. is an important one The poet gives his description in the following way :—

देवेन्द्रकीर्ति तत्पद बखान, शील शिरोमणि क्रियावान ।
तिनके पद परम गुणवान, जगतकीर्ति भट्टारक आन ।
शिष्य लालचन्द सुधी, भाषा रची बनाय ।
एक चित्त सुनै, पढै, भव्य शिव कुं जाय ।।३५।।
संवत् अठारासे भयो व्यालिस उपर जान,
पांच फाल्गुन शुक्ल कुं, पूरण ग्रन्थ बखान ।।३६।।
रेवाडी शहर मनोग्य, वसे श्रावक भव्य सव,
आदित्य ऐश्वर्य योग, तैतीस पहर पूरण भयो ।।३७।।

Apart from these manuscripts there are three Yantras written on cloth in the 16th and 17th century. RIṢI MANDALA YANTRA is the earliest one. It was written in the year 1528 A.D. The size of the Yantra is 22″×23″. The Praśasti given on the Yantra is as follow:—

श्री श्री श्री शुभचन्द्रसूरिभ्योनमः । अथ संवत्सरेस्मिन श्रीनृपविक्रमादित्यगताब्दः संवत् १५८५ वर्षे कार्तिक बदी ३ शुभदिने श्री रिषिमन्डलयन्त्र ब्रह्म अज्जयोग्य पं० अहदासेन शिष्य पं० गजमल्लेन लिखितं । शुभं भवतु ।

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BRIHAḌ SIḌHA CAKRA YANTRA was written in the year 1557 A.D. by Brahma Lāhaḍa pupil of Mandalacarya Dharma Kīrti.[1] The size of the cloth is 22½" × 22½". The third Yantra is of Dharma Cakra written in the year 1617 A.D. at Nāgaur[2]. The size of the Yantra is 25" × 25".

(98) GRANTHA BHANḌĀR OF AGARWAL JAIN TEMPLE–NAIṆAVA

There is a small collection of 37 manuscripts only. Most of them are recently written and placed in the Grantha Bhanḍār.

(99) GRANTHA BHANḌĀR DABĀLĀNĀ

Dabalānā is a village which is 10 miles from the west side of Būndī. The Grantha Bhanḍār is in the Jaina temple. There is a collection of 423 manuscripts in the Grantha Bhanḍār. From the manuscripts it appears that they were in the possession of some Jaina Sādhu and after his death, they were brought here. The collection is very good from the point of Hindī works. The earliest manuscript is ṢAḌĀVAŚVAKA BĀLĀVABODHA by Hema Hansa Gaṇi. It was copied in the year 1464 A.D. at Ujjain.[3] The main subjects on which the manuscripts are available in the Grantha Bhanḍār are Kāvya, Carita, Kathā, Rāsa, Vyākaraṇa, Āyurveda, Jyotiśa and Stotra. Manuscripts copied in vorious places such as Būndī, Nainavā, Gothāḍa, Indergarh, Jaipur, Jodhpur, Sāgwara and Sīsavālī are in good number. Some of the important manuscripts which have been discovered in the Grantha Bhanḍār are as under:—

(1) Ādinātha Stavan :—by Mehau composed in the year 1442 A.D. It is in Hindī written in the praise of Ādinātha of Raṇakpur Jaina temple.

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1. संवत् १६१४ वर्षे फाल्गुन सुदि ३ गुरुवासरे आश्विनि नक्षत्रे श्रीमूलसंघे नंद्याम्नाये बलात्कारगणे सरस्वतीगच्छे श्री कुंदकुंदाचार्यन्वये मंडलाचार्थ श्री ३ धर्मकीर्तिस्तच्छिष्य ब्रह्म श्री लाहड नित्यं प्रणमति वा तेनेदं वृहत-सिद्धचक्रयंत्र लिखितं ।

2. संवत् १६७४ वर्षे वैशाखसुदि १५ दिने श्री नागपुर मध्ये लिखापितं धर्मचक्रयन्त्रं ।

3. संवत् १५२१ वर्षे श्रावण वदि ११ रविवासरे मालवमंडले उज्जयिन्यां.....लिखितं ।

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(2) Itihāsa Sāra Samuccaya :—written by Lālā Dāsa[4] in the year 1586 A. D. It describes the short story of Mahābhārat in Hindī poem.

(3) Sinhāsana Battīsī :—by Sādhu Gayāna Candra. It is in Saṁskrit prose. The date of the work is not given but he quotes his teacher's name as Jinodaya Sūri :—

(4) Bhaktamār Stotra Bhaṣā:-It is a Hindī prose translation made by some scholar. The date of the translation is also not given in the work. But the manuscript was copied in the year 1610 A.D., so it is definite that the translation was made prior to this date. The last portion of the translation is as follows:—

अथवा अहंकारि करी तुंग उच्चैरतर जन प्रीतइं अथवा तेह पुरुष अनइं मानतुंग श्रीभक्तामरस्तवकर्त्ता श्रीमानतुंगाचार्य प्रतिइं अवशा भणीइ तेह पुरुष तणे परवश हूंती । तद्गतचित्त-लक्ष्मी अजस्र निरंतर समुप्पेत्ति आवइं । इति श्रीभक्तामरस्तोत्रं बालावबोध समाप्तः । संवत् १६६७ वर्षे...।

(5) Rāma Yaśa :—by Kesa Rāja. It describes the life of Rāma and Sītā according to Jaina Purāṇas. The work was composed in the year 1623 A.D.[1] when the great poet Tulasidās died.

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1. संवत् सौरासै तेतारा, राज अकबर साहि भुबारा ।
भई कृष्ण पछि अतिसै बात, सातै बुद्धवार सुभ जात ॥

× × × × ×

लालदास कहै करजोरि, सुति कति गुनी देहु जिमि खोरि ।
अस्थल नगर आगरो गांव, ऊधोदास पिता को नांव ।
जाति वांनियो लालादास, भाषा करि वरन्यो इतिहास ॥

2. संवत् सौलह आसीयरे, आछउ आसो मास ।
तिथि तेरसि अंतरपुर माहि, आणी अति उल्लास ॥

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(100) GRANTHA BHANḌĀR OF JAINA TEMPLE PĀRSWANĀEHA-INDERGARH

Indergarh is an old city of former Koṭā state. Ii is on the main broad guage line of Western Railway from Koṭā to Sawai Mādhopur. Previously it was a big Ṭhikāna of Kota state. but now it is only a sub-tehsil.

The Grantha Bhanḍār is situated in the Jaina temple Pārswanātha. There are 289 manuscripts in the Grantha Bhanḍār. The manuscripts collected in the Grantha Bhanḍār are mainly on religious subjects like Siddhānt, Stotra, Ācār Śāstra. Several manuscripts were copied in Indergarh itself which shows that previously there was arrangement for copying out the manuscripts. The collection is an ordinary one.

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CHAPTER IV
SUBJECTS DEALT WITH

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There is scarcely any province of Indian literature to which the Jainas have not contributed. Besides the religious they have developed a voluminous narrative literature. They have written epics, novels, dramas, bhajans and stories. Generally they have written in the simple language of the people, but they have indulged in highly elaborate style also. We find highly ornate court poetry. They have also produced important works of scholarship.

Almost the whole of the Āgama literature written in Prākrit is available in these Bhaṇḍārs. Works on the principles of Jainism are numerous and are found in number of Grantha Bhaṇḍārs. The Jaina Ācāryas and scholars created a pretty large literature on duties of householders and those of homeless ascetics. This is also called Ācāra Śāstra. Then there are hundreds of works written on the lives of Tīrthankaras and other great personalities of Jaina Mythology. They are called Purāṇas and Caritas. The number of stories illustrating Jaina proverbs is also quite large and some of them are excellent. There are works collectively called Kathā Koṣas TREASURY OF STORIES written by the various authors.

Manuscripts on logic and philosophy are also in a large number. The Jaina Ācārya's contribution in this respect is tremendous. The works of Ācārya Samantabhadra, Vidyānandi, Aklanka, Haribhadra Sūri and Hemcandra etc. were very popular and their works have been collected in several Grantha Bhaṇḍārs. Manuscripts in these Bhaṇḍārs are not limited to only Jaina logie and philosophy but works like Vedāntasār of Sadānand. Muktāwali of Viswanātha and Tarkasangraha of Annam Bhaṭṭa are also preserved. There are numerous manuscripts on Yoga and Adhyātma. The Pūjā literature has been popular from about the 10th century, so the scholars took much interest in creating such literature. And hundreds of manuscripts on Pūjā were written and preserved in Jaina Grantha Bhaṇḍārs. There is not a single Bhaṇḍār where this kind of literature is not available.

Apart from these religious as well as secular subjects, there is also a good number of manuscripts which deal with the general subjects. There are hundreds of manuscripts written on astronomy, astrology, metrology, and medicines. On these subjects there are works written both by Jaina and non-Jaina authors. Works relating to grammer are also many. Manuscripts on the interesting subjects like Art and Architecture, Dances and Dramas are also in good number.

ĀGAMA & SIDDHĀNTA LITERATURE

The collective term given by the Jainas to their sacred books is Āgama or Siddhānt. The two important sects hold different opinions about this literature.

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But they are unanimous in calling them the Aṅgas i.e. limbs (of the body of religion). The number of these Aṅgas is twelve.

According to the Digambara Jainas whole of the Dwādaśānga Śruta is not available and the 12th Anga Diṭṭhivāya only is preserved in parts. But according to the Śwetāmbar Jainas all the twelve Aṅgas except the 12th Aṅga are available.

All the Āgamas are written in Prākrit which is known as Ārṣa Bhāṣā i.e. the language of the Ṛṣiṣ or Ardha Māgadhī i. e. half Māgadhī, the language in which Lord Mahāvīra himself preached his principles. It is true that the Āgamas which we have today are not exactly the same which were composed several centuries ago, as they have undergone some changes. But such as are available at present confirm to their critical additions prepared under the supervision of Devardhigaṇi Kśamā Śramaṇa a Swetāmbar Ācārya of the century.

THE AṄGAS

The Aṅgas are the oldest parts of the canon. They have older traditions quite intact, without a change. Jacobi puts forth the evidence of language and the metres which according to him are archaic. He remarks "I am of the opinion that the first book of ĀCĀRĀṄGA SŪTRA and that of the SŪTRA KṚATĀṆGA may be recokned among the most ancient parts of Āgam literature. The style of both works appears to me to prove correctness of this assumption[1]."

ĀCĀRĀNGA SŪTRA[2] is the first Aṅga which describes the way of life of of a monk. It is dlvided in two sections. The first section is earlier than the second. It is written both in prose and verse.

The second Aṅga is the SŪYAGAḌANGA (Sūtra Kratāṇga) and treats of the precious life of the monks and is mainly devoted to the refutation of heritical opinions.

In the third Aṅga, the Thāṇaṅga (Sthānāṅga) various themes of religion are dealt with in numerical order. These enumerations sometimes contain parables in a nut shell.

The fourth Aṅga, the Samvāyaṅga is in a way continuation of the third, the subject matter of the first two third of the work being arranged in numerical

1. S. B. E. Vol. 12 inter. P. XII Winternitz. Op. Cit. pp, 435–41)

2 Jaina Grantha Bhanḍār, Jaisalmer.

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groups, just like the Thānaṅga except that in this case the numbers do not stop at 10 but go a long way beyond 100 as far as a million.

The fifth Aṅga called Bhagwati Viyāha Pannatti (Vyākhyā Pragnapti) explains the dogmatics of Jainism in the form of questions and answers and also in the form of dialogues. This work presents a detailed picture about Lord Mahāvīra, his relationship to his disciples and contemporaries.

Nayadhammakahā (Jnātādharma Kathā) is the 6th Aṅga. It is divided in two parts. The first book consists of 21 chapters. The main subjects dealt with in this book are religious tales to give examples.

The seventh Aṅga is the Uvāsagadasāo (Upāsakadeśāh). It describes legends which are told of ten house holders who were related to highly respectable families and who became lay adherants.

The eigth Aṅga Amtagadadasāo (Antakṛddaśāh) describes stories of pious ascetics.

Amuttarovavāiyadasāo (Anuttaraupapātikadaśāh) is the ninth Aṅga and narrates in thirty three lessons or Adhyayans the lives of monks of an equal number of persons.

The tenth Aṅga, the Paṇhāvāgaranaīm (Praśna Vyākaraṇa) means questions and explanations. In this Aṅga principles of Jainism are explained.

The eleventh Aṅga Vivāgasuyam (Vipāk Śrutam) i. e. the texts of the ripening contains legends on the retribution for evil deeds.

The last of all is the 12th Aṅga, the Diṭṭhivāya (Drṣṭivāda) means the doctrines of various views. According to the Swetāmbaras this Aṅga has gone astray.

THE UVĀMGAS (UPĀṄGAS)

The Upāṅgas consisting of a group of 12 texts have mutual relation with Aṅgas. But according to Dr. Winternitz, though they are termed as Aṅgas and Upāṅgas yet they fail to reveal any mutual relation between them and collection is newly external. Three Upāṅgas like JAMBUDDĪVAPANNATTI, CANDAPANNTTI, SŪRAPANNATTI, (Jambudvipa–Prajnapti, Candraprajnapti, & Surya–Prajnapti) deal with astronomical views of Jainas. The dates of these Upāṅgas are not traceable

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from any of the source, as they do not provide a clue to the dating of these texts. But we may not be wrong in ascribing to the Upāṅgas a period later than the Ched Sūtras.[1]

The subject matter of the twelve Upāṅgas is purely dogmatic and mythological. The first Upāṅga is the Uvavāiya (Aupapāṭika) which contains two parts. The first part describes the sermons of Mahāvīra, which deal with the results of good and evil deeds in four forms of existence as inhabitants of hell, animals, humanbeings, and Gods. The second part describes journeys performed by Indrabhūti Gautama for learning the sermons of Mahāvīra regarding various rebirths. The second Upanga, the Rāja Pasenaijja (Rāja Praśnīya) deals with various matters such as pilgrimage of the God Sūriyābha to Mahāvīra and dialogues between King Paesi and the monk Kesi. The third Upāṅga is Jīvābhigama which describes the doctrine of living and lifeless things. The fourth Upāṅga PANNAVAṆĀ (Prajnāpanā) has classified the human beings under Ārya and Barbarians.

The fifth, sixth and seventh Upāṅga are Scientific works dealing with astronomy, geography cosmology and the division of time. The last five Upāṅgas comprised the five sections of one text entitled Nirayāvali Suttam. The eighth narrates how the ten half brothers of the King of Campā namely Ajātasatru were killed by their Grand father Veśāli in the battle against him and after their death were reborn in the various hells. The ninth Upāṅga KAPPAVADAMSIAO (Kalpavatamsikāh) gives an account of the same King's sons who were converted to ascetic life and afterwards got different heavens. The tenth Upāṅga PUPPHIĀO gives an account of the Gods and Goddesses who drove earth-wards in order to pay homage to Lord Mahāvīra. In the 11th Upāṅga-Pupphiāo, ten similar stories are told. And the last 12th Upāāga VAṆHIDASĀO deals with the conversion of the twelve princes by the saint Ariṭhanemi.

TEN PAIṆṆAS (PRAKIRṆAS)

The group of ten texts called Paiṇṇas are stray or scattered principles. They deal with topics like proper and improper forms of death, essential duties of a monk, confession and remuneration of faults, the offering respects to the Arhat, Siddha, Sādhu, and Dharma and details about Gods etc. The time of their composition is also not certain. Whether these were brought into present form before Upāṅgas or after Upāṅgas, is also not certain but it is said that these came into existence alongwith the Upāṅgas.

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1. History of Indian Literature by Winternitz. part II.

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The CAUSARAṆA (Catuśaraṇa) deals in 63 verses with the prayers by means of which one may take the four fold refuge. AURA-PACCAKKHANA (Ātūrpratyā Khyāna) means the sick one's refusal while MAHĀ PACCAKKĀNA means the great refusal, a formula of confession and renunciation. In the Bhatta-parinnā (Bhakta-Parijnā) and Samthāra there are numerous legends of grievous sinners who did not adopt vows to get rid of re-births. The Tamdula Veyaliya is the dialogue between Lord Mahāvīra and Gautam Gaṇdhara on various topics such as physiology aud anatomy, the ten ages of man etc. The Camdavijjhaya, the sixth Painnas deals with teachers and disciples mainly on discpline. The Devimdatthaṇa gives a classification of the Kings of Gods according to their group and residence etc. Gani Vijya (Gani Vidyā) deals with astrology while VIRATTHARA (Virastava) contains an enunciation of the names of Mahāvīra.

SIX CHEYA SUTTAS (CHEDA SŪTRAS)

The Group of 6 texts going under the name of Cheya Suttas (Cheda Sūtra) also form a group in the cannon. According to Dr. Winternitz, these did not perhaps form a group in the canon, until a later period, as it is not always the same texts which are placed in the group. The first two sutras i.e. Niśiha and Mahaniśīha describes rules regarding confession and penance which are emphasised as the most important steps towards liberation. They deal with the sufferings of the beings in connection with the doctrine of Karma. The third, fourth and fifth Cheda sutras are regarded as the earliest portion of the canon. These three texts are treated by tradition as one book (Śrutaskandha), the fifth Cheda Sūtra Kappa known as Kalpa Sūtra of Bhadra Bāhu, is one of the most famous work available in the Swetāmbar Grantha Bhanḍārs. It is divided into three sections. Section one contains the life of the Jinas and the main portion of the work is covered by the biography of Lord Mahāvīra according to Swetāmbar Sect. The section two of Kalpa Sūtra describes the list of schools (Gaṇa) their branches (Śākhā) and the heads of schools (Gaṇadhara) and the section three contains rules for the ascetics. Kalpa Sūtra is very much popular among the Jainas and as such its manuscripts are found in most of the Bhanḍārs.

THE FOUR MŪLA SUTTAS (Mūla Sūtras)

Out of the four mūla sūtras, the first three Sūtras are important even from literary point of view. The first section Uttarājjhayana (Uttarādhyana Sūtra) consists 36 sections which deals with various topics such as birth as human being, instruction in the religion, faith in the religion etc. The second Mūla Sūtra Āvassaya or Śaḍāvasyaka Sūtra describes six essential daily duties of a Jaina. The third Mūla

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Sūtra Daśaveyāliya deals with mainly monastic discipline. The third sūtra is also connected with an abundant narrative literature. The fourth Mūla Sūtra the Pimḍa Nijjutti is usually mentioned sometimes also the Oha Nijjutti and occasionally the Pākkhi. They describe about the pious life and of subjects of discipline.

The Nandi and Anuyogadvāra are sometimes counted amongt he Painnas but they are usually mentioned either before or after the Mūla Sūtra as independent texts standing outside the groups. Both works which should be known by a Jaina monk are huge encyclopaedias dealing with everything.

The Āgama literature of Digambārs as already said previously does not exist at present except some parts of the 12th Aṅga called Diṭṭhivāya. Under the Āgamika literature, comes Gunadharacarya's Kasāya Pāhuḍ and Puspadant Bhutablis Ṣaṭ Khandāgam. These two works have commentaries written by Ācārya Vīrasena and his pupil Jinasena are called Dhavalā, Jaydhavalā and Mahādhavalā. The manuscript copies of these works are only available in the Śāstra Bhanḍār of Mūḍabidri.

But the Digambars of the present day have voluminous works on this subject which may be called as secondary canon or substitute canon which was written by the later Ācāryas and may be described as below :—

Ācārya Kunda Kunda wrote Daśa Bhakti and Aṣṭa Pāhuḍa[1] in Prakrit language. In the third century Umāswāmī composed Tattwārtha Sūtra or Tattwārthādhigama Sūtra, the manual for the understanding of the true nature of things. The book is recognised as an authority and is read by all Jainas at their residence and temples. It is an exeellent summary of Jaina domatics. There are several commentaries written by both scholars of Digambars and Śwetāmbars. Among Digambars commentaries written by PŪJYAPĀD, AKLANK, and VIDVĀNANDI are called SAWĀRTHA SIDDHI[2] RĀJWARTIKA[3] and ŚLOKA VARTIKA[4].

Among the other authors, Ācārya Vaṭṭakera wrote Mūlācāra[5] which describes and lays down rules of daily life of the Sādhus and householders. Some say that it is a sort of compilation by a little known author called Vaṭṭakera, MŪLĀCĀRA PRADĪPA[6] was composed by Bhaṭṭāraka Sakal Kirti in the year 1424 A.D.

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1. Grantha Sūci Āmer Śāstra Bhanḍār–Jaipur.

2. to 4. Ibid.

5. Rājasthān ke Śāstra Bhanḍāron kī Grantha Śūci Part II. page 166.

6. Ibid. page 166.

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Bhagwati Ārādhanā[1] was composed by Shivārya or Sivakoti in Prākrit. It deals with the kinds of worship and may be called as an assence of worship. The work contains 2170 Gāthās.

Ācārya Sāmantbhadra wrote Ratnakaranda Srāvakācār, in Saṁskrit. It is very famous and widely circulated book amongst the Jainas. Prabhā Candra wrote Saṁskrit Commentary[2] on it.

Devasena, who was born in 894 A.D. wrote a manual of the Jaina faith entitled Darśanasāra, Ārādhanāsāra, Tattvasāra and Srāvakācāra. All these works written in Apabhraṁśa are preserved in Āmer Śāstra Bhandār, Jaipur. Srāvakācāra is in Doha metre. All these works are very much popular and are read with great interest.

Amitigati a famos scholar and pupil of Mādhava Sena wrote Upāsakādhayayan called Amitigati[3] Śrāvakācāra and Panca Sangrah.[4]

Ācārya Nemicandra, a teacher of the Minister Cāmundaraya in south India composed Gommṭasāra[5] in Prākrit. It is in two parts. The first part is called Jīva Kānḍa, the second one is Karma Kānḍa. They are considered as authentic works on Jaina religion. A big commentary[6] in Hindi was made by Pandit Ṭodarmal in the 18th century.

In the first half of the 13th century, Āśādhar was a great versatile scholar. The main work of the poet is Dharmamrit,[7] "Nector of religion" which is in two parts. Sāgāra and Angāra-Dharmāmrata describes the duties of the layman living in the house and of the homeless ascetic. He himself wrote a commentary on his work in the year 1243 A.D. In the year 1503, Bhaṭṭāraka Gyān Bhūṣan wrote Tattva Gyāna Taraṅgiṇī in Saṁskrit. It is a good book which explains principles of Jain religion.

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1. Grantha Sūci Rājasthān ke Grantha Bhandār Part IV. p. 105.
2. –do– page 119.
3. –do– page 90.
4. –do– p. 41.
5. –do– p. 9.
6. –do– p. 12
7. –do– p. 93

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PURĀṆA LITERATURE

The words Purāṇa refers to stories of ancient times. The name of Purāṇa is applied to them to show that they are very old. In vedic literature the word Itihāsa and Ākhyāna have been used alongwith the word Purāṇa. According to the definition given in Hindu Purāṇas, there must be five[1] topics in every Purāṇa i.e.,

(i) creation of universe

(ii) its destruction

(iii) the genealogies of Gods and Ṛṣis

(iv) the ages of manus, and

(v) the history of solar and lunar races.

There are 18 main Purāṇas in Saṁskrit language. All of them were written by Non-Jaina authors. The names of these are as follows:—

(1) Brahmānḍa	(2) Matsya
(3) Mārkanḍeya	(4) Bhāgavata
(5) Bhaviṣya	(6) Brahma Vaivarta
(7) Brahma	(8) Vāmana
(9) Varāha	(10) Viṣṇu
(11) Vāyu or Śiva	(12) Agni
(13) Nāraḍa	(14) Padma
(15) Liṅga	(16) Garuḍa
(17) Kūrma and	(18) Skanda.

Except these 18 main purāṇas there are sub-purāṇas also which have been described in Garuḍa Purāṇa.

The Jaina Ācāryas and scholars also showed their great interest in writing the Purāṇa literature, though the aim of writing this kind of literature was not the same as that of Vedic scholars. The aim of Jain Purāṇas is to describe the lives of 63 great personalities and as such the Purāṇas are called either after rhe name of particular Tīrthankara or named as Padma Purāṇa, Harivanśa Purāṇa, Pānḍava

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1. सर्गश्च प्रतिसर्गश्च वंशो मन्वन्तराणि च ।
वंशानुचरितश्चैव पुराणं पञ्चलक्षणम् ।

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Purāṅa etc. In these Purāṇas along with the lives of Tīrthankara, the lives of other personalitis such as Rāma, Krišṇa, Pāṇḍavas etc. are also given. Therefore definition of Purāṇa given by the Saṁskrit Ācāryas does not apply to Jaina Purāṇas. The Jaina Purāṇas describe the life of a particular personality in a good and artistic manner. Some Purāṇas are written in such a fine language that instead of calling Purāṇas, they may better be called Kāvyas. Purāṇas written by Jinasenācārya, Guṇabhadra, Swayambhu and Puṣpadanta are such examples.

The Jaina Bhanḍārs of Rājasthān contain most of the Purāṇas written by the Jain Ācāryas. Such Purāṇas are written mainly in three languages i.e. Saṁskrit Apabhraṁśa and Hindī.

SAṀŚKRIT PURĀṆAS

Ācārya Raviṣeṇa is belived to be the first Jaina scholar who wrote the first Jaina Purāṇa namely Padma[1] Purāṇa in Vīra Saṁvat 1204 i.e. 678 A.D. He was the pupil of Lakśaṁṇasena. The Purāṇa has several Adhikārs conṭaining 123 Chapters in all and a total number of śloka is about 18,000. It deals with the life of Rāma who was among the 63 great personalities. In the beginning of 9th century there were two Jaina Ācārya namely Jinasena and Guṇabhadra. Ācārya Jinaṣena, the Guru of King Amoghavarṣa (815 to 877 A.D.) wrote first part of the Mahāpurāṇa which is called Ādipurāṇa[2] and deals with the life of Ādinātha, the first Tīrthankara and his son Emperor Bharata. Ācārya Guṇabhadra completed the second part of the Mahāpurāṇa after the death of his teacher Jinasena. This part is called Uttarapurāṇa[3]. Both the parts are the biographies of 63 'Greatmen' that is to say 24 Tīrthankars, 12 Cakravartis and 27 Heroes (9 Baladevas, 9 Vasudevas and 9 Prativasudevas).

Acārya Jinasena II, composed Harivanśapurāṇa[4] in the 8th and 9th century. This is a big work containing about 12,000 verses. In this work Life of Neminatha along with legends of Krišṇa and Balrāma are told in a Jainistic setting. As a matter of fact this is a Mahābhārat according to the Jaina faith.

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1. Āmer Śāstra Bhanḍār kī Grantha Sūcī Jaipur. p. 87
2. Ibid. p. 11.
3. Ibid. p. 15
4. Ibid. p. 161.

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In the 12th century, the famous Ācārya Hemcandra wrote Triṣasṭi Puruṣa Carita[1] which is also on the lines of Mahāpurāṇa. This purāṇa describes the life of 63 great men, It is divided in 11 Purvas and is regarded as one of the good works of Saṁskrit literature. In this century Kavi Aśaga wrote two purāṇas. One is called Mahāvīra Purāṇa[2], and the other is Śāntinātha Purāṇa which describe the life of Jaina Tīrthankara Mahāvīra and Śāntinātha respectively. In the 15th century Bhaṭṭāraka Sakalkīrti had been a great scholar and a man of versatile genious. He wrote more than 20 works in Saṁskrit. The names of Purāṇas written by him are Ādipurāṇa[3], Uttarapurāṇa[4], Mahāvīrapurāṅa[5], Śāntinātha Purāṇa[6], Mallinātha Purāṇa[7] and Pārśwa Purāṇa[8]. All these Purāṇas are available in various Bhanḍārs of Rājasthān. He was one of the most famous scholars of his time. Brahma Jinadāsa was also a great contemporary scholar. He was the disciple of Bhaṭṭāraka Sakalkīrti. He wrote Harivanśapurāṅa[9] and Padmapurāṇa[10]. Brahma Kāmarāja wrote Jayakumār Purāṇa[12] in 1498 A.D. The Purāṅa is divided in 13 sargas. Nemidatta wrote Neminātha Purāṇa[13] in 1518 A. D. This work contains 16 chapters and deals with the life of Lord Neminātha and other personalities. Bhaṭṭāraka Śubhacandra a great scholar of 16th century was the pupil of Bhaṭṭāraka Vijaykīrti. He wrote Padmanābha Purāṇa[14] and Pānḍava Purāṇa[15] (1551 A.D).

In the 17th century Bhaṭṭāraka Dharmakīrti wrote Padma Purāṇa (1612 A.D). This work is divided in 24 Chapters. Bhaṭṭāraka Vādi Candra composed two Purāṇas one is Pānḍava Purāṇa[16] (1601) and the other is Pārśva Purāṇa.[17] Bhaṭṭāraka Śrī Bhuṣana pupil of Vidyā Bhuṣana wrote Pānḍava Purāṅa[18] and Śāntinātha Purāṇa[19] (1602 A.D). Bhaṭṭāraka Candra Kīrti of 17th century wrote Ādinātha Purāṇa[20] on the life of Ādinātha, the first Tīrthankara while Brahma Keśava Sena composed Karṇāmrita Purāṇa[21] in 1631 A. D. Bhaṭṭāraka Somasena wrote Padmapurāṇa which is also called Rāma Purāṇa[22]. The work was written in Vairāṭh

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1. Brihad Gyāna Bhanḍār, Jaisalmer.
2. Bhaṭṭārkiya Śāstra Bhanḍār, Nagaur.
3. to 7. Ibid.
8. Āmer Śāstra Bhanḍār, Jaipur.
9. to 10. Ibid.
11. Bhaṭṭarika Śāstra Bhanḍār, Nagaur.
12. to 13. Ibid.
14. Āmer Śastra Bhanḍār, Jaipur.
15. to 22. Ibid.

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an old town in Rājasthān. The Purāṇa contains 24 Adhikārs. In this century Candra Kīrti a pupil of Vidyā Bhuṣana, a well known Bhaṭṭāraka of his time wrote Ādipurāṇa[1], Padma Purāṇa[2] and Pārswa Purāṇa[3]. Ajinātha Purāṇa[4] was written by Aruṇamani in 1659 A.D. in Jahānābāda. The Puraṇa describes the life of Ajitanātha, the second Tīrthankara. Brahma Kriṣṇa Dāsa was also a great scholar of the 17th century. He wrote Munisubrata Purāṇa[5] and Vimla Purāṇa in the year 1624 and 1617 A.D. Respectively.

PURĀṆA WRITTEN IN APABHRAṀŚA

Apabhraṁśa was the language of the people for many centuries therefore there are also several Purāṇas written in this language. The Apabhraṁśa works are mostly preserved in the Jain Bhanḍārs of Jaipur, Nāgaur and Ajmer.

In the 10th century Puṣpadanta was the most famous poet of Apabhraṁśa language. He wrote Mahāpurāṇa which describes the life of 63 Great persons of Jaina religion. It is divided into two parts. The first part is called Ādipurāṇa and the second part is called Uttarapurāṇa. The Ādipurāṇa consists 37 sandhis and the second part contains 65 sandhis. Puspadant wrote this Purāṇa under the patronage of Minister of Raj Kriṣṇa third who was the ruler of Raṣṭrakīta dynasty It was begun in the year 959 A. D. and was finished in the year 965 i.e, complete six years were taken in writing this Kāvya. This Mahāpurāṇa remained so much popular among the Jainas that manuscript copies of this Purāṇa are found in most of the Grantha Bhanḍārs of Rājasthān. There are 25 manuscript copies of this Purāṇa in Grantha Bhanḍārs of Jaipur.

In the year 942 Padam Kīrti wrote Pārswa Purāṇa which describes the life of Lord Pārswanātha, the 23rd Tīrthankara. The Purāṇa is divided in 18 sandhīs. There is one copy of this Purāṇa in Āmer Śāstra Bhanḍār, Jaipur. The work is still un-published.

In the 11th century Mahākavi Dhavala wrote Harivanśa Purāṇa a mammoth work. The Purāṇa is divided in 122 Sandhis and contains about 18,000 verses.

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1. Āmer Śāstra Bhanḍār, Jaipur.
2. Ibid.
3. Bhaṭṭārkiya Śāstra Bhanḍār, Nāgaur.
4. to 5. Ibid,

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One manuscript copy of this Puraṇa is in the collection of Jaina Śāstra Bhanḍār Baḍā Mandir, Terāpanthī, Jaipur.

In the 15th century Yaśah Kīrti wrote Harivanśapurāṇa[1] and Pānḍava Purāṇa[2] in Vikram Saṁvat 1497 (1440 A.D.) and 1500 (1443 A.D.) respectively. Pānḍava Purāṇa was written in Nāgaur City at the request of Hansraj. The work is divided into 34 Sandhis and describes the life of Pānḍavas. The work Harivanśa-purāṇa was written in Indrapura in the reign of Jalāl Khān. There are 13 sandhis and the total number of Kadvakas is 267. The manuscript of both the works are in the collection of Āmer Śāstra Bhanḍār Jaipur and Bhaṭṭārkiya Śāstra Bhanḍār Nāgaur. In the 15th century Śrutakīrti was famous writer of Apabhraṁśa language. He wrote Harivanśa[3] purāña. The work is divided in 44 Sandhis. Raidhu had been a great scholar of Apabhraṁśa. He wrote more than 25 works in this language on Puran Literature. His works Pārswa Purāṇa, Padmapurāṇa and Ādipurāṇa are famous. The manuscript of these works are available in Āmer Śāstra Bhanḍār, Jaipur.

PURĀṆAS IN HINDĪ

The Purāṇas which were previously written in Saṁskrit were later on translated into Hindī by the Jaina scholars because in the 17th century Hindī became the common language.

Kavi Ṭhākkur was the first Hindī writer who wrote Pārswa Purāṇa in Hindī in 1595 A. D. It is very good work and describes the life of Lord Pārswanātha. The only manuscript available so far is in the collection of Bhaṭṭārkīya Śāstra Bhanḍār, Ajmer.

In the 17th century Bulākidāsa was a very good scholar of Hindī. His mother Jaini inspired him to write some works in Hindī so he wrote Pānḍava Purāṇa[4] in 1697 A.D. The work is regarded as one of the best work from the linguistic and literary point of view. It is divided in Sargas. The work was very popular and its manuscripts are available in most of the Jaina Bhanḍārs.

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1. Āmer Śāstra Bhanḍār. Jaipur.
2. Bhaṭṭārkiya Śāstra Bhanḍār, Nāgaur.
3. Āmer Śāstra Bhanḍār, Jaipur.
3. Śāstra Bhanḍār, Jain Temple Baḍā Mandir, Jaipur.

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There had been several scholars in the 18th century who wrote works on Pnrāṇa literature in Hindī. Among such scholars Bhudhardāsa, Khuśālcand, Ajaya Rāja, Daulat Rāma are well known. Bhudhardāsa wrote Pārswa Purāṇa in the year 1732. This is a very good work and is very popular. We find its copies in most of the Grantha Bhanḍārs of Rājasthān.

Dīpa Cand Śāha wrote Parmātma Purāṇa in the first quarter of the 18th century. The manuscript is found in the Āmer Śāstra Bhanḍār of Jaipur.

Khuśāla Cand Kālā was a Rājasthāni Scholar. He lived in Sāngāner and Āmer and composed several works in Hindi. His works on Purāṇa literature are Harivanśapuraṇa[1], Padmapurāṇa[2] and Uttarpurāṇa[3]. He wrote these works in the year 1723, 1726 and 1742 respectively. All works are in Hindī poetry and are read with great interest by the scholars. The manuscripts of these works are available in most of the Jaina Bhanḍārs of Jaipur.

Daulata Rāma Kāsliwāl was wlso a Rājasthānī Scholar. He was born in Baswā, educated in Jaipur and composed his works in Jaipur and Udaipur. He wrote works of Ādipurāṇa,[4] Padmapurāṇa[5], and Harivanśa Purāṇa[6] in Hindī prose in the year 1766, 1767 and 1772 respectively. Daulata Rāma was the first Hindī Jaina Scholar who wrote these Purāṇs in Hindī Prose. His language is elegant and polished and his way of description is marvellous. His works are quite popular all over the country. Among the Purānas his works are regarded as one of the best works written in Hindī prose.

Ajaya Rāja a Jaipurian Scholar also wrote several works in Hindī. He composed Ādipurāna[7] in the year 1740 in Hindī poetry. The manuscript of the work is available in Āmer Śāstra Bhanḍār, Jaipur.

In the 19th century Kesari Singh wrote Vardhamāna Purāṇa. He lived in Jaipur and composed his works in the Jaina temple of Laskar, Bhāgcand a poet of his time wrote Neminātha Purāna in the year 1850. This deals with the life of Neminātha, the 22nd Tīrthankar.

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1. Śāstra Bhanḍār of Jaina temple Badā Mandir, Terāpanthi, Jaipur.

2. to 3. Ibid.

4. Śāstra Bhanḍār of Jaina temple, Pātodi.

5. to 6. Ibid.

7. Śāstra Bhanḍār of Tholia Jain Temple, Jaipur.

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The Purāṇas written in Hindī are very important from the point of view of the History of Hindī literature, They indicate the stages of the development of styles of poetry and prose from the end of the Sixteenth century onwards.

KĀVYA LITERATURE

The term Kāvya means any thing produced by a poet. It includes poems, fables, lyrics, dramas and all othere forms of literature. But its use is narrowed down generally to a class of poetry, although its use with referenoe to other types is not forbiddan. The classical definition of Kāvya is :—

धर्मार्थकाममोक्षेषु वैचक्षण्यं कलासु च ।
प्रीतिं करोति कीर्तिं च साधु काव्यनिबन्धनम् ।।

Bhāmah

Though the name can be applied to some other forms of literature also. Some of the Kāvyas produced by Jaina poets and which are of very high order are briefly described below :—

JINA SENĀCĀRYA the author of Ādipurāṇa wrote Pārśwābhyudaya[1] which describes the life of Lord Pārśwanāth. It is divided into four cantos and regarded as one of the best poems written by the Jaina writers. In this work there are preserved 120 stanzas of the Meghasandeśa.

HARICANDRA is the author of the work DHARMAŚARMĀBHUDAYA[2] in 21 cantos. The Kāvya describes the life of Dharmanātha a Jaina Tīrthankara. The work is quite well known and its copies found in Several Śāstra Bhandārs. His other work is JĪVANDHARA CAMPU[3], a manuscripts of which is preserved in the Grantha Bhandār of Jaina temple Terāpanthi, Jaipur. It describes the life of Jīvandhar. In the 11th century Vīranandi composed CANDRAPRABHA CARITA[4] in Śak Saṁvat 943 (1021 A.D). The poem describes the life of Candraprabha a Jaina Tīrthankara. It is divided into 15 cantos.

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1. Bhaṭṭārkiya Śāstra Bhandār, Nagaur.
2. –do–
3. –do–
4. Āmer Śāstra Bhandār, Jaipur.

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DHANANJAYA wrote a poem RĀGHAVA PĀNḌAVĪYA[1] in which he described the story of Rāma and Pānḍavas simultaneously by taking recourse to pun. It is also famous by the name of Dvisandhāna Kāvya. He lived in the 1st half of 10th century A.D. The poem is divided into 18 cantos.

Vāgbhatta is the author of Nemi Nirvāṇa Kāvya[2] a poem in praise of Neminātha Tīrthankara. The author flourished in about 1150 A.D. The poem is of very high standard.

Hemcandra is the author of several poems two of which deserve mention. One is TRIṢAṢṬISALĀKĀ PURUṢ CARITA[3] and the other is Dvyāśraya Kāvya. The former is in ten parts and describes the 63 great personalities of the Jaina faith. The later gives a life of Kumārapāla, a poet's patron. It is also known by the name of Kumārapāla Carita. The poem is divided into 28 cantos out of which first 20 are in Saṁskrit and the rest in Prākrit.

Somadeva, a famous writer of Saṁskrit, was the author of YAŚASTILAKA CAMPU[4], a Campu Kāvya written in the praise of Yaśodhara, a Jaina king. It is written in poems and prose and available in several Jaina Bhanḍārs specially in Jaipur, Āmer and NĀGAUR.

Arhatdāsa pupil of Panḍit Āśādhar wrote Purudeva[5] Campu in the 13th century. It describes the life of Ādinātha who is also called Purudeva. It is also in poems and prose.

Vikṛama son of Sangam was the author of Nemidūta Kāvya[6]. This in an artificial poem in which the first three of every verse are composed by the author and fourth is supplied from Kālidās's Meghadoot. It describes the life of Neminātha. Guna Vijaya wrote the commentary on the poem.

Varānga Carita[7] is the work of Jaṭacārya or Jaṭal Muni alias Simhanandi. It is divided into 31 cantos and describes the life of Jain King Varānga. Another

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1. Bhaṭṭārkiya Śāstra Bhanḍār, Nāgaur.
2. Ibid.
3. Brihad Gyān Bhanḍār, Jaisalmer.
4. Āmer Śāstra Bhanḍār, Jaipur.
5. Bhaṭṭārkiya Śāstra Bhanḍār, Nāgaur.
6. Āmer Śāstra Bhanḍār, Jaipur.
7. Ibid.

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Varānga Carita[1] was composed by Vardhamāna Bhaṭṭāraka of the Balatkārgaṇa Sarasvatigacha of Mūla Sangha. It is divided into 13 cantos.

Vardhamāna Caritra[2] also called Mahāvīra Caritra is the work of Kavi Aśaga. This work is also mentioned under the title of Sanmati Caritra in the author's Śāntipurāṇa. The work is in 18 cantos and is said to have been composed in the year 910 A.D.

Vasanta Vilāsa Kāvya[3] in 14 Cantos describes the life of the minister Vastupāla. It was composed in Saṁvat 1296 (1239 A.D) by Bālcandra Sūri pupil of Hari Bhadra Sūri of the Cāndra Gacha.

Apart from the composition of the Kāvyas, the Jāina Scholars also wrote commentaries on the Kāvyas written by the non-Jaina authors. Prakaśa varśa wrote commentary on Kiratarjuniya Kāvya of Bhārvi. This is a rare commentary and available only in Āmer Śāstra Bhanḍār and Jaisalmer Bhanḍār. Raghuvanśa Kāvya possesses three commentaries written by Dharmameru, Sumati vijay and Cāritra Vardhana. All these commentaries are available in Abhaya Jaina Granthālaya, Bīkāner and other Bhanḍārs. Moreover yet another commentary written by Hemasūri is in Brihad Gyān Bhanḍār Jaisalmer.

Mallinātha Sūri[4] and Vinay Candra[5] wrote different commentaries on Meghadūta. The time of commentary written by Vinaycandra is 1664 (1607 A.D).

There is a voluminous commentary on Naiśadha Carita dated 1366 A.D. written by Jinarāj Sūri, the manuscript of which is available in Hariśaya Gyana Bhanḍār, Lohāwat (Jodhpur).

Mallinātha Sūri is one of the most famous commentator who wrote commentaries on most of the Mahākāvyas such as Raghuvanśa, Kumārsambhava, Kirātārjunīya and Śisupāla Vadha.

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1. Bhaṭṭārkiya Śāstra Bhanḍār, Nagaur.
2. Ibid.
3. Brihad Gyāna Bhanḍār, Jaisalmer,
4. Ibid.
5. Ibid.

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PRĀKRIT & APABHRAṀŚA KĀVYAS

There is a good number of Kāvyas written in Prākrit and Apabhraṁśa. Vimal Sūri was the first known Ācārya, who wrote a Mahākāvya Paum Cariya[1] in Prākrit language. It was composed in the Vira Nivāṇa Saṁvat 530[2] It contains 118 cantos and describes the life of Rāma according to Swetāmbar Jaina faith. Padma is the name of Rāma. One palm leaves manuscript written in the year 1141 A. D. is available in Brihad Gyana Bhanḍār, Jaisalmer. Swayambhu is the first poet of 9th century whose works written in Apabhraṁśa are available. He wrote two Kāvyas. one is called PAUMCARIU[3] and the other is RIṬṬHA ṆEMICARIU. Both the works are preserved in Āmer Śāstra Bhanḍār and Digambar Jain Mandir Badhicand Jaipur respectively. Paumcariu is divided into five Kāṇḍas i. e. Vidyadhara Kānḍa Ayodhyā Kānḍa, Sundara Kāṇḍa, Yudha Kāṇḍa and Uttar Kānḍa. There are 90 sandhis in all the five Kānḍas. This is the Jaina Ramāyaṇa dealing with the life of Rāma. The work is regarded as one of the best work ever written in this language. The Ramāyaṇa written by Tulsidāsa is divided into 7 Kānḍas i.e. Bālā Kanḍa, Ayodhā Kānḍa, Aranya Kānḍa, Kiṣkindhā Kānḍa, Sundara Kānḍa, Laṇkā Kānḍa and Uttar Kānḍa, The story of Tulsidāsa's Ramāyaṇa though based on Balmiki Ramāyaṇa, but in several aspects it is similar to Swayambhu's PAUMCARIYU. The scholars like Mahāpanḍit Rāhul is of the opinion that the word "क्वचिदन्यतोपि" denotes that the poet Tulsidāsa borrowed some story from the PAUMCARIU also.

The Riṭṭha Ṇemicariu also called Harivanśa Purāṇa is a voluminous work having 112 Sandhis and 1637 Kaḍavakas. Some of the last Sandhis were written by his son Tribhuvan Swayambhu. Puṣpadanta the famous author of Mahāpurāna of 10th century wrote Jasahar Cariu and Ṇāya Kumār Cariu. There are nine sandhis in Ṇāya.Kumār Cariu and four sandhis in Jasahar Cariu. These works are very popular among the public. Manuscripts of these works are available in several Bhanḍārs of Rājasthān.

Ādinātha Carita[4] is a voluminous work of Vardhamān. In it there are 15000 gathas divided into five Chapters. The date of work is 1103 A.D. Śanti Sūri

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1. Brihad Gyan Bhanḍār, Jaisalmer.

2 पंचवे वाससया दुलमाए तीस वरस संजुत्ता ।
वीरे सिद्धमवगए तओ निबद्धं इमें चरियं ॥

3 Published by Bhartiya Vidya Bhawan, Bombay.

4. Brihad Gyān Bhandār, Jaisalmer.

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wrote in Prākrit PRATHAVĪCANDA CARITA[1] in the year 1104 A.D. It consists of 7500 Gathas. Nayanandi completed his Sudanśaṇa Cariu (Sudarśana Carita) in Samvat 1100 (1043 A.D). It is a very fine work describing the life of Sudarśana a Jaina merchant. There are 10 manuscripts in the Āmer Śāstra Bhanḍār. Kavi Vīra wrote JAMBU SWĀMI CARIU[2] (Jambu Swāmi Carita) in the year 1019. It is a fine work of Vīra and Śrangāra Rasa. The manuscript of this work is preserved in Āmer Śāstra Bhanḍār, and Śāstra Bhanḍār Baḍa Mandir, Jaipur. Haribhadra Sūri wrote Mallinātha Carita and Candraprabha Carita in Prakrit and Nemiṇāha Cariu in Apabhraṁśa. Lakśmangani wrote Supāsaṇāh Carita in 1143 A. D. Guṇabhadra and Somprabhācārya composed Mahāvīra Carita and Sumatinātha Carita respectively in about 1190 A.D.

Bhavisayatta Caritu[3] is the work of Dhanapāla. German Scholar Dr. Jacobi felt interested in it and got it printed in Germany. It is regarded a 11th Century work. The manuscripts of this work are preserved in good number in the Jaina Grantha Bhanḍārs of Rājasthān.

CARITA LITERATURE

Carita literature can be placed between kāvya literature and story literature. This is a light literature but does not consist only of stories. From the carita literature available in the Jaina Śāstra Bhanḍārs, it is noticed that before 12th century Kāvyas written by the poets in difficult and alankārika language were preferred by the people but later on such difficult literature was not easy to be read so there was a general demand for lighter literature which might take the place of Kāvya literature. Though there was not a hard and fast rule that a Carita should be written in simple language without show of scholarship. It is also true that majority of the works of this kind of literature are easy and written in a very understandable language. The Caritas which describes the life of individual Jinas are numerous in Saṁskrit. We shall describe some of the main works of this class which are found in the Jaina Grantha Bhanḍārs.

Ācārya Guṇabhadra pupil of Ācārya Jinasen and writer of Uttarpurāna wrote two works, Jinadatta Carita[4] and Dhanya Kumār Carita[5]. These works describe the lives of Jinadatta and Dhanyakumār respectively.

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1. Brihad Gyān Bhanḍār Jaisalmer.
2. Āmer Śāstra Bhanḍār, Jaipur. 3. Ibid.
4. Āmer Śāstra Bhanḍār, Jaipur.
5. Grantha Bhanḍār, Terāpanthi Mandir, Jaipur.

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In Saṁvat 1084 (1027 A.D), Nemicandra Sūri wrote Māhāvira Carita[1]. Sūri is also known as Devendra Sūri. The earliest manuscript which is in the collection of Pāṭān Bhanḍār is of Saṁvat 1236. (1179 A.D).

In the year 1197 Devasūri pupil of successor Dharma Ghoṣa Sūri, pupil of Sarvānand wrote Padmaprabha[2] Carita. It describes the life of Tīrthankara Padmaprabha in a very simple language.

Candraprabha Carita[3] is a Saṁskrit work composed by Davendra pupil of of Vijaya Singha Sūri of the Nagendra Gacha in the year 1207 A.D. The work is a popular one and is available in the various Bhanḍārs. Sarvānand Sūri composed two works namely Pārswanātha Carita[4] and Candraprabha Carita in the year 1234 A.D. and 1245 A.D. respectively.

TRIṢAṢṬI SMRITI[5] which describes the lives of 63 Śalākā persons was composed by Pandit Āśādhar in the year 1235 A.D. at Nalakachapura. It is a very good and short work. It is popular and available in several Bhanḍāıs and specially at Bhanḍārs of Jaipur.

Arhatdāsa pupil of Pandit Āśādhar composed MUNISUBRATA CARITA[6] which describes the life of Muni Subratanātha. It contains 10 cantos. It is also called Kāvyaratan. Padmaprabha pupil of Vivudhaprabha of Çandra Kula composed in the year 1237 A. D. 'Munisubrat Carita'.[7] It is also stated that Kunthanātha Carita was also composed by him. The Vāsupujya Carita was composed in Saṁvat 1242 A.D. by Vardhana pupil of Vijaya Singh Sūri. The work is very much popular and is in the collection of the various Bhanḍārs and specially in Bikāner and Jaisalmer Bhanḍārs.

Śāntinātha Carita was composed by Ajitaprabha Sūri in the year 1250. He was the pupil of Vīraprabha Sūri of Pūrnima Gaccha. The poem contains

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1. Grantha Bhanḍār, Pāṭan.
2. Tapāgachiya Gyāna Bhanḍār, Jaīsalmer.
3. Brihad Gyāna Bhānḍār Jaisalmer.
4. Ibid.
5. Śāstra Bhanḍār, Digambara Jain Terāpanthī Mandir, Jaipur.
6. Ibid.
7. Grantha Bhanḍar, Nagaur.

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six cantos and about 5000 ślokas in all. It is very popular and preserved in the collection of most of the Bhanḍārs of the Swetāmbar Jainas. Another Śāntinātha Carita was composed in Saṁvat 1322 (1265 A.D.) by Muni Deva Sūri pupil of Madan Candra Sūri. It is in Saṁskrit and is based on Devcandra's work. It was corrected by Pradyumna pupil of Kanaka Prabha. This work also remained popular and its manuscripts are in the collection of Jaisalmer, Bikāner and Delhi Bhanḍārs.

Śrī Dharmakumāra pupil of Vibudhaprabha, successor of Somaprabha of the Nagendra Kula composed Śālibhadra Carita. It is in seven cantos and was composed in the year 1277 A.D.

Padma Nābha Kāyastha composed Yaśodhara Carita[1] in Saṁvat 1462 (1405 A.D.). The work was composed at the request of Kuśārāja Minister and at the advice of Sumatriti. Kuśarāja was the Minister of King Vikrama of the Tomar family of Gwalior. The manuscripts of this work are preserved in various Bhanḍārs and specially in Jaipur, Ajmer, Nāgaur etc. In Saṁvat 1463 (1406 A.D) Māṇikya Sundar composed Sridhara Carita. The author was the pupil of Merutunga of the Ancala Gacha. The work is divided into 10 cantos. Pandit Śrīdhar wrote Bhāviṣyadatta Carita[2] in the 15th century. The story of the work is popular one.

Vikramāditya Carita was composed in Saṁvat 1490 (1433 A.D.) by Śubhaśīla, pupil of Munisunder Sūri of Tapā Gacha. The work describes the life of King Vikrama, Sakal Kīrti, a famous scholar and Bhaṭṭaraka of the 15th centnry wrote several works such as Yaśodhara Carita, Mallinātha Carita, Jambu Swami Carita and Sudarṣana Carita etc. He was a versatile scholar of his time. His works are very popular and are found in most of the Digambara Bhanḍārs of Rājasthān. Two illustrated manuscript copies of Yaśodhar Carita are preserved in the Śāstra Bhanḍārs of Jaipur.

Pandit Dharmadhar of 15th century wrote Nagākumār Cārita. The manuscript of this work dated 1541 is available in the Jaina Grantha Bhanḍār of Baḍā Mandir, Jaipur.

Jaisekhar Sūri pupil of Mahendraprabhā Sūri of Ancal Gacha wrote Dhammil Caritra in the year 1405 A.D. Brahma Neminātha, a scholar of 16th century composed two works, one Karkandu Caritra and the other is Jambu Swami Caritra.

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1. Āmer Śāstra Bhanḍār, Jaipur.

2. Abhaya Granthālaya, Bīkāner.

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Śubha Candra was a famous scholar of 16th century. He was pupil of Bhaṭṭaraka Vijaya Kīrti. He is the author of several works out of which Karakaṇḍu Caritra[1], Jambuswami Caritra[2] and Jīvandhara Caritra[3] are very much popular and manuscripts of these works are available in most of Digambara Bhaṇḍārs. Rājmala wrote Jambuswamī Caritra[4] in Saṁvat 1632 (1575 A.D.). Hemvijay pupil of Kamal Vijay of Tapāgacha composed Pārswanātha Caritra in Saṁvat 1631 (1575 A. D.) Śri Udaivijayagani wrote Parswanātha Caritra in the year 1597. Raviśeṇa also wrote Pradyumna Caritra in the year 1518 A. D. The manuscript copy of the work is available in Āmer Śāstra Bhaṇḍār. Vādi Rāja Sūri wrote two Caritra works i.e. Yaśodhar Caritra[5] and Pārswanātha Caritra[6]. Vidyanandi pupil of Davendra Kīrti who lived in 16th century wrote Sudarṣana Caritra[7]. Padam Sunder wrote Parswanātha Caritra in the 16th century. A manuscript dated 1615 exists in the Jaina Śāstra Bhaṇḍār of Baḍa Mandir, Jaipur.

In the seventeenth century Bhaṭṭārāka Jinendra Bhuṣaṇa successor of Viśva Bhuṣaṇa wrote Karkaṇḍu Caritra[8]. Damodara Kavi pupil of Bhaṭṭāraka Dharma Candra wrote Candraprabha Caritra[9]. Ratan Candra composed Praḍyumn Caritra[10] in Saṁvat 1671 i. e. in the year 1616 A.D. Neminātha Caritra in Saṁskrit Prose was composed by Guna Vijay pupil of Kanak Vijay of the Tapa Gacha in Saṁvat 1668 (1611 A.D). It has thirteen Chapters and one copy of the manuscript is in the Jaisalmer Bhaṇḍār.

Bhaṭṭaraka Ratan Candra wrote[11] Subhoma Caritra in the 18th century. Brahma Ajit, a famous writer of the 17th century, composed Hanumāt Caritra[12], the work is divided into eight chapters and deals with the life of Hanumān.

All the above works are written in easy and flowing style and were very popular when they were written and when Saṁskrit was widely read and understood by the people.

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1. Śāstra Bhaṇḍār, Terapanthī Mandir, Jaipur.
2. Ibid.
3. Ibid.
4. Āmer Śāstra Bhaṇḍār, Jaipur.
5. to 7. Ibid.
8. Grantha Bhaṇḍār, Jain Mandir Baḍa Dhaḍa, Ajmer.
9. Āmer Śastra Bhaṇḍar, Jaipur.
10. to 12. Ibid.

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CARITA LITERATURE IN PRĀKRIT & APABHRAṀŚA

Light literature written in Prākrit and Apabhraṁśa in the form of Caritas is also in good quantity and is available in the Jaina Śāstra Bhanḍārs of Rājasthān.

Śīlacarya was the first scholar who composed Mahāpurṣa Carita in Saṁvat 925 (868 A.D.) in Prākrit. He was the pupil of Mahādeva Sūrī. The work describes the lives of the 63 great persons. Mahāvīra Carita in Prākrit was composed by Nemicandra Sūri, in Saṁvat 1141 (1084 A.D.). It is in eight Chapters and was composed at the orders of Prasanna Candra Sūri pupil of Jina Candra Sūri. The language of the work is simple and beautiful. The work also contains about 50 Apabhramśa verses.

Hari Candra Carita also called as Vijaycandra Carita, was written by Candraprabha Mahattara, pupil of Abhayadeva Sūri of Khartar Gacha. It was composed at the request of Vīradeva Gani and it is in two parts. Both are in Prākrit. The work contains stotries which illustrate the SwetāmbarJain modes of Jina's worship. Śri Śāntācārya composed Prathvi Candra Carita in Saṁvat 1161 (1104 A.D.). Deva Bhadragani, pupil of Sumati Upadhayaya and Prasanna Candra wrote Pārswanātha Carita. The work is in Prākrit and contain five Chapters. It was composed in the year 1111 A.D.

Yaśodeva pupil of Devagupta Sūri composed Candradrabha Carita[1] in the year 1121. Vīrasūri composed Candraprabha Carita in Saṁvat 1138 (1081 A.D.) in Prākrit. He was the pupil of Siddhasūri. One manuscript of this work written on palm leaves and dated 1217, is preserved in Jaisalmer Bhanḍār. Haribhadra Sūri pupil of Jindeva of Brihad Gacha composed Munipati Carita in the year 1115. Lakśmanagani pupil of Hemcandra Sūri composed Supārsva Caritra in Saṁvat 1199 (1142 A.D). It is in Prākrit and contains about 8700 Gāthās.

Dhāhila an Apabhraṁśa poet of 12th century wrote Paumsiri Cariu. He was the son of Pārśva Kāvi.

Śrīdhar, a famous poet of 12th century composed three works in Apabhraṁśa. Pāsṇāh Cariu, Sukamāla Cariu and Bhavisyatta Cariu[2]. The manuscripts of these three works are in the collection of Āmer Śāstra Bhanḍār. Devasanagaṇi

1. Published in the Atmavallabh series No. 9 Ambalā.

2. Āmer Śāstra Bhanḍār, Jaipur.

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composed Sulocanā Carita in the same century. Muni Kankāmar is the author of Karakanḍu Carita. This is also a good work in Apabhraṁśa and available in Jaina Bhanḍārs, of Āmer, Ajmer and Nāgaur.

Haribhadra Sūri composed Mallinātha Carita in Prakrit during the reign of King Kumārpāla. Mahākavi Singh also called as Siddha wrote Pajjuṇa Cariu[1] in Apabhraṁśa in the 13th century. Kavi Lākhu wrote Jiṇayatta Cariu[2] in the year 1218. The work is in Apabhraṁśa and describes the life of Jinadatta, a Jain merchant.

Yaśahkīrti composed Candappaha Carita in Apabhraṁśa language. It was written on the request of Sidhpāla of Gujjardeśa. He described himself as Mahākavi. The manuscript is available in Āmer Śāstra Bhanḍār, Jaipur.

Jaimitrahala wrote Vaḍḍhamāṇa Carita[3] in the reign of Allahuddin Khilji. Narsena composed two works in Apabhraṁśa, one is Vaḍḍhamāṇa Katha[4] and the other is Śripāla Cariu. He is supposed to be the poet of 14th century.

Pandit Raidhu is regarded one of the most famous poet of Apabhraṁśa language who wrote more than 25 works in this language. Dhanakumar Carita[5] Megheśwar Carita[6], Śripāla Carita[7], Sanmati Jina Carita[8], Neminātha Carita[9], Yaśodhar Carita[10], Jīvandhar Carita[11], and Sukumal Carita[12] are some of his works available in Apabhraṁśa language.

Mānnikka Rāja composed two works in Apabhraṁśa one is Amar Sena Carita[13] and the other is Nāgakumār Carita[14]. He completed Nāga Kumara Carita in the year 1522. Amar Sena Carita and Nāga Kumāra Carita were written on the request of Deva Rāja Caudharī and Ṭoḍarmal respectively.

Bhagwati Dāsa was the last poet of Apabhraṁśa. He was a citizen of Delhi and completed his Mrigānka Lekhā Carita[15] in Saṁvat 1700 i.e. in the year 1643 A.D.

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1. Āmer Śāstra Bhanḍār, Jaipur.

2. to 4. Ibid

5. Bhaṭṭārkiya Śāstra Bhanḍār, Nagaur.

6. to 12. Ibid.

13. Āmer Śāstra Bhanḍār, Jaipur.

14. to 15. Ibid.

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CARITA LITERATURE IN HINDĪ

There are several works on Carita Literature written in Hindī and which are available in the Grantha Bhanḍārs of Rājasthān. They describe the lives of great persons. These works are just like Kāvyas in Saṁskrit and Apabhramśa.

Jambu Swāmi Carita seems to be the first work which was composed by the poet, Dharmā in the year 1209 A.D. It is preserved in Abhaya Granthālaya, Bīkāner.

Jinadatta Carita[1] is another work in Hindi which was composed in the year 1297 A.D., by the poet Ralha or Rāja Singh. The work describes the life of Jinadatta in 554 stanzas. Only one manuscript has been discovered so far which is kept in the Śāstra Bhanḍār of Jaina temple, Pāṭodi, Jaipur. Neminātha Caupai was written by Vinaya Candra Sūri some where between 1296 to 1301. This is a short work on the life of Neminātha written in Caupai metre.

Pradyumna Carita[2] was composed by the poet Sadhāru in Saṁvat 1411 (year 1354 A.D.) This is regarded as one of the first works of Braj Bhāṣa in 701 stanzas. It is a kind of Sapta Sati. Pānḍe Jinadāsa wrote Jambu Swāmī Carita[3] in 1587 A.D. It is is a very good work which describes the life of Jambu Swāmī.

Rāmcandra who is famous by the name of 'Bālaka' is the author of Sita Carita[4]. It is a big work written in Hindī poem and was completed in the year 1716 A.D. Lakhamiḍāsa and Khuśāla Canda Kāla wrote Yasodhar[5] Carita in the year 1724 A.D. Both the works have been found in the Śāstra Bhanḍār of Jain Terāpanthi Baḍā Mandir. Khuśāla Canda Kālā also wrote Dhanya Kumār Carita[6] and Jambu Swami Carita. Parimaḷl was a Hindī writer of 17th century. He composed Śripāla Carita[7]. Cetanakarma Carita[8] was written by Bhaiyā Bhagwatīdāsa of Āgra in the year 1675 A.D. It is an interesting work. Kiśana Singh wrote Bhadrabāhu Carita[9] in the year 1723 A.D. It describes the life of Bhadra Bāhu, the last Śrutakevali.

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1. Published by Digambar Jain Atiśaya Kśetra Mahāvīrji, Jaipur.
2. Śāstra Bhanḍār Khandelwāl Pancāyati Mandir, Kāmā (Raj.)
3. Āmer Śāstra Bhanḍār, Jaipur.
4. to 8. Ibid.
9. Śāstra Bhanḍār, Digambara Jain Terāpanthī Mandir, Jaipur.

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Parihānand contributed a work Yaśodhara Carita[1] in the year 1613 A.D. Another Yaśodhara Carita[2] was also composed by Ajairāj in 1735 A.D. Bhaṭṭāraka Vijay Kīrti wrote Śreṇika Carita[3] in the 1767 A.D. He was the Bhaṭṭāraka of Ajmer Gādi and took a great interest in collection of the manuscripts. His other work is Jambuswāmi Carita[4] which was composed in the year 1770 A.D.

Kalyāṇa Kīrti was the writer of Cārudatta Cariṭa[5] in the year 1635 A.D. It describes the life of Cārudatta, a true lover of Basantsenā. Jodhrāja Godika wrote Pritinkara Carita[6] at Sāngāner in the year 1664 A.D. Pannālāl Caudharī, the famous Hindī translator of 19th century translated the following works in Hindī.

1. Jambuswāmi Carita[7] in the year 1873 A.D.
2. Jinadatta Carita[8] in the year 1874 A.D.
3. Jīvandhar Carita[9] in the year 1877.
4. Gautama Swāmi Carita[10]

Nathmal Vilalā wrote two works as Jīvandhara Carita and Mahipāla Carita. Both the works are available in the Grantha Bhaṇḍār of Jaina Temple, Pāṭodi.

HINDI WORKS ON RĀSA LITERATURE

There is a large literature on the subject like Rāsa written in Hindī by the Jaina writers. As a matter of fact, we find that the earliest works in Hindī were written by them. Here we shall give a brief history of such works.

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1. Grantha Bhaṇḍar of Ṭholiyā Jaina Temple, Jaipur.
2. Ibid.
3. Bhaṭṭārkiya Śāstra Bhaṇḍār, Nāgaur.
4. Āmer Śāstra Bhaṇḍār, Jaipur.
5. Śāstra Bhaṇḍār Jaina Temple Paṭodi, Jaipur.
6. Grantha Bhaṇḍar, Terāpanthi Jaina Temple, Jaipur.
7. to 10. Ibid.

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Bhārteswar Bāhubālī Rāsa[1] seems to be the first work written by Śālibhadra Sūri in the year 1184 A.D. The work describes the battle which was fought between Bharat and Bāhubali.

Candanbālā Rāsa :–was composed by poet Asagu in about 1257 A.D. The manuscript exists in the Brihad Gyāna Bhanḍār, Jaisalmer.

Sthūli Bhadra Rāsa :–was written by Dharmā in the year 1209 A.D. The manuscript is preserved in the Abhaya Granthālaya, Bikāner.

Rewāntgiri Rāsa :–was composed by Vijaya Sena Sūri. It describes the historical importance of Rewāntgiri Tīrtha and was composed in the year 1231 A.D. The manuscript is available in Pāṭan Bhanḍār.

Neminātha Rāsa :–by Sumatigani written in Saṁvat 1270 i. e. 1213 A.D. The manuscript of the work exists in the Brihad Gyāna Bhanḍār, Jaisalmer.

Gaja Sukumāla Rāsa :–was composed by Delham, pupil of Jagat Candra Sūri. The date of the work is not given but as the time of Jagat Candra Sūri is about 1243 A. D. so the time of the poet may be 1255 to 1265 A.D. The manuscript is available in the Abhaya Granthālaya, Bikāner.

Gautama Rāsa was written by Vinayprabha in the year 1355 A.D. The work remained favourite among Jainas and so its manuscripts are preserved in several Bhanḍārs.

Bhaṭṭāraka Sakal Kīrti was the great scholar of Saṁskrit, but he wrote some works in Hindi also. He wrote Solah Kāraṇa Rāsa in the 15th century.

In the same century Brahma Jinadāsa was a great scholar who wrote more than 30 Rāsas. He was the pupil of Bhaṭṭāraka Sakal Kīrti. Some of the names of the Rāsas together with their short description are given below :—

(A) Karma Vipāka Rāsa[1] :–It describes the fruits of Karmas and on the basis of actions. It narrates the stories of Rāma, Sīta and other great personnels.

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1. Abhaya Granthālaya. Bikāner.

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(B) Sudarṣana Rāsa[1] :–This is a Rāsa on the life of Seṭha Sudarṣana who was famous for his character.

(C) Śrīpāla Rāsa[2] :–This book describes in short the life of Śrīpāla and his wife Mainā Sundarī.

(D) Ambikā Rāsa[3] :–Ambika is a Jaina Goddess. It is in praise of the same.

(E) Jambu Swāmi Rāsa[4] :–The Rāsa describes the life story of Jambu Swāmi who had been a Jaina Sādhu in his young age.

(F) Hanumata Rāsa[5] :–Hanumāna is also regarded a great person in the Jaina mythology. The Rāsa describes his life in short.

(G) Holi Rāsa[6] :–It deals with the story of Holi according to the Jaina version.

(H) Samyaktva Rāsa[7] :–The Rāsa gives some stories according to the Jaina faith.

(I) Rātri Bhojana Rāsa[8] :–The book describes the demerits of taking food in night on the basis of story of Nagaśrī.

(J) Ajitanātha Rāsa[9] :–This describes the life of Lord Ajitnātha, the second Tīrthankara.

(K) Nagakumāra Rāsa [10] :–The life of Nāgakumāra is dealt with in this Rāsa.

(L) Jīvandhara Rāsa[11] :–It describes the life of Jīvandhara who is amongst the 169 great persons.

(N) Nemiśvara Rāsa[12] :–The Rāsa describes the life of Neminātha, a Jaina Tīrthankara.

(O) Rāmāyana Rāsa[13] :–This is a short story of Rāmāyana according to Jaina version.

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1. Āmer Śāstra Bhanḍār, Jaipur.

2. to 3. Ibid.

4. Agarwal Pancāyatī Mandir Śāstra Bhanḍar, Udaipur.

5. to 11. Ibid.

12. Śastra Bhanḍar, Terāpanthī Mandir, Jaipur.

13. Agarwāl Pancāyatī Mandir Śastra Bhanḍar, Udaipur.

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(P) Dharmaparikśā Rāsa[1] :–It is a summary of Dharma Parīkśā written by Amitigati in Saṁskrit.

(Q) Bhavaiṣya Datta Rāsa[2] :–This Rāsa describes the life of Bhāviṣyadatta.

(R) Sukumāla Swāmi Rāsa[3] :–This Rāsa gives the life of Sukumāla Muni, who is famous for his penance.

Ācārya Jinasena completed his Neminātha Rāsa in the year 1501. It is a very short book and available in the Śāstra Bhanḍār of Jaina temple Baḍā Mandir.

The 16th century was notable period for the writing of the Rāsas. Brahma Rayamalla, pupil of Bhaṭṭāraka Ananta Kīrti wrote six Rāsas. All these Rāsas are very important from the linguistic point of view, the names of the Rāsas are as follows :—

1. Nemīsvara Rāsa composed in 1558 A.D.
2. Hanumat Rāsa composed in 1559 A.D.
3. Pradyumna Rāsa composed in 1571 A.D.
4. Sudarśana Rāsa composed in 1576 A.D.
5. Sripāla Rāsa composed in 1573 A.D.
6. Bhavisya Datta Rāsa composed in 1576 A.D.

All these Rāsas are available in the Āmer Śastra Bhanḍār, Jaipur.

Rūpacandra a famous Hindī poet of the same century wrote Neminātha Rāsa[4]. The work though a small one, describes the life of Neminātha in an artistic way. Tribhuvana Kīrti is the writer of Jīvandhara Rāsa[5]. It was completed in the year 1547 A,D. Vidyābhuṣana wrote Bhaviṣya Datta Rāsa[6] in 1543 A.D. The work contains 525 stanzas.

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1. Āmer Śāstra Bhanḍār, Jaipur.

1. to 3. Ibid.

4. Āmer Śāst a Bhanḍār, Jaipur.

5. Ibid.

6. Grantha Bhanḍār Jain Temple, Duni.

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Bhaṭṭāraka Gyāna Bhūṣaṇa a famous scholar of 16th century wrote Ṣaṭkarma Rāsa[1] in Hindī. Bhaṭṭāraka Śubha Candra completed Palya Vidhān[2] Rāsa in the 16th century. Sumati Kīrti belonging to the same period completed Dharma Parīkṣā Rāsa[3] in the year 1568 A.D. He also wrote Lunkāmata Nirākaraṇa Rāsa[4] but he has not given the Date.

Bhaṭṭāraka Ratna Kīrti was a 16th century scholar. He wrote Neminātha Rāsa in a fine manner. Brahma Gyāna Bhūṣaṇa composed Hanumat Carita Rāsa[5] in the year 1573 A.D. The work describes the life of Hanumāna according to the Jaina faith. Sītāharaṇ Rāsa[6] was written by Jayasāgar pupil of Mahicandra. Vijaya Deva Sūri completed his work Sīla Rāsa in the same century.

In the 17th century Anjanā Rāsa was written by Śānti Kuśal in the year 1610 A.D. In the same year Jayakīrti also completed his Aklanka Yati Rāsa. After its 5 years Matisāgar completed his work Dhannā Śāli Bhadra Rāsa[7] in the year 1615 A.D. This work was popular among both the sects and its manuscripts are preserved in various Bhanḍārs. Sanat Kumāra Rāsa[8] was completed in the year 1620 A. D. by Pāsa Canda. Bhaṭṭāraka Jayakīrti wrote Vanka Cūla Rāsa[9] in 1628 A.D. Thus we see that in the 17th century also the system of writting the Rāsas remained prevelent among the Jaina poets.

In the 18th century Sanghi Daulata Rāma of Būndī wrote Vrata Vidhāna Rāsa[10]. It describes the short stories on various vows.

ĀDHYĀTMA LITERATURE

In the Jaina Bhanḍārs of Rājasthān, works on Ādhyātma or spritualism are available in good number. As a matter of fact, in every work written by a Jaina

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1. Grantha Bhanḍār Agrawāl Pancayatī Mandir, Udaipur.
2. to 4. Ibid.
5. Grantha Bhanḍār Sambhavanātha Jaina Temple' Udaipur.
6. Āmer Śāstra Bhanḍār, Jaipur.
7. Śāstra Bhanḍār, Tholīa JainaTemple, Jaipur.
8. Grantha Bhanḍār, Sambhavanatha Jaina Temple, Udaipur.
9. Āmer Śāstra Bhanḍār, Jaipur.
10. Ibid.

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authors there is some matter which relates to Ādhyātma. According to the Jaina principle, soul is the king of the body, which is nothing but a collection of matter or Parmāṇus. One who loves this body cannot get rid of the cycle of death and birth. There is no difference between common person's soul and supreme soul, but there exists only a difference of Karmas. The soul of a common person on account of ignorance does not realise its nature as different from body. Every soul possesses a power to become supreme soul. As the Jaina theory does not believe in God as the creator or destroyer of the world, hence there is a large literature dealing with with soul.

SAṀSKRIT WORKS

Ācārya Guṇabhadra, the author of Uttara Purāṇa is one of the earliest Saṁskrit scholar (10th century A.D.) who wrote Ātmānuśāsan[1]. It deals with the soul and its functions, if it lives within the body. The work is of a high standard It contains 270 stanzas. The work is very popular and its manuscripts are found in most of the Jaina Grantha Bhanḍārs. Parswanāg also composed Ātmānuśaṣan in Saṁskrit in the same century i. e. 985 A.D. It contains 77 Kārikās and the manuscript exists in the Jaisalmer Grantha Bhanḍār.

Yogasāra[2] divided into nine Chapters and written in saṁskrit is ascribed to Amitigati a famous scholar of Saṁskrit Literature. The other name of the work is Gītavītarāga. This is a didactic poem written in very simple language and consisting mainly of moral instructions. He also wrote a Sāmāyika Pāṭha[3] which is also full of Ādhyātma material. Amrita Candra a saṁskrit scholar of 10th century wrote commentaries on Samayasār, a famous work on Ādhyātma literature, in prose and poetry, which is called Samayasār Vratti and Samayasāra Kalaśā. Both the commentaries are very popular and are read with great interest.

Muni Śundar Sūri of Tapāgacha (1379 to 1486) wrote Adhyatma Kalpadrum in Saṁskrit. The work is divided into 16 Chapters.

Yaśovijaya, pupil of Naya Vijay belonging to Tapāgacha composed Ādhyātmasāra. It is divided in seven chapters and the total number of Ślokas appearing therein is 948. The manuscript is in Jaina Grantha Bhanḍārs of Bīkāner.

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1. Published from Jaina Grantha Ratnākar Kāryalaya, Bombay.

2. Published from Bhārtīya Jaina Sidhānt Prakaśinī Sanstha, Calcutta.

3. Ibid.

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In the Thirteenth century Āśādhara composed Ādhayatma Rahasya, in Saṁskrit poetry. It is very good work which describes the relations of soul with the body. The manuscript of this work has been recently found in Jain Śāstra Bhanḍār, Ajmer.

In the beginning of the 17th century Rājamal wrote Ādhyātma Kalpadrum a work of high standard on Ādhyātma. It is in four Chapters containing about 200 ślokas in all.

Somdeva a fomous Saṁskrit scholar also wrote Ādhyātma Taranginni which deals with this subject. Yasovijaygani of the Tapāgacha wrote Ādhyātma-Upniśat which is completed in four Chapters containing 77, 65, 44, and 32 stanzas respectively.

WORKS IN PRĀKRIT AND APABHRAṀŚA

Ācārya Kundakunda was the first scholar who wrote several works in Prākrit dealing with Ādhyātma literature. He belonged to Dravid Sangha in the Jaina community of the South. He is also called Vakragrīva–Elācārya Graddhapicha and his original name is said to have been Padmanandin. According to the Paṭṭāwalis he belonged to 1st century A. D. Samayasāra, Pravacansāra and Aṣṭapāhuḍa are his works in which there is a description of soul, supreme soul, world and body. This kind of literature is comparable with Unišat literature. These works and specially Samayāsar and Pravacanasāra are regarded as the best works on Ādhyātmavāda. The book Pravacanasāra consists three Chapters having 92, 108 and 75 Prākrit Gāthās. Samayasāra contains 439 Prākrit Gāthās divided into 9 Chapters. Aṣṭa Pāhud is divided in eight parts, Darśan (36 Gāthās), Sūtra (27 Gāthās) Carita (44 Gāthās) Bodha (62 Gāthās), Bhāva (163 Gāthās) Mokśa (196 Gāthās), Linga (22 Gāthās) and Sīla (40 Gāthās). These works are very popular and are read with great interest. Their manuscripts are found and preserved in several Bhanḍārs of Jaipur, Nāgaur and Ajmer.

In the 8th century, Yogindu composed two marvellous works on Ādhyātmavāda in Apabhraṁśa language. One is Parmātma Prakāśa[1] and the other is Yogasāra[2]. These have been written in most simple language. The relation between

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4. Āmer Śastra Bhanḍar, Jaipur.

2. Ibid.

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Ātmā and Parmātma, body and soul, duties of a human being, condition and undurability of the world are described. These works are above standard and may be placed in the cadre of Santa literature.

Dharmadāsa Gani, a famous writer of Prākrit wrote Updeśamālā[1] in 542 Gāthās. The book is popular both in Digambaras and Swetāmbaras and its manuscripts are avrilable in most of the Bhanḍārs of Rajasthān. The work is in Prākrit. One Vritti of the work was written in Prākrit by Jaisingh pupil of Krsnanrsi in Saṁvat 913 (856 A. D.) Apart from this commentary there are more than 20 commentaries written in Saṁskrit and they are in the collections of the Jain Bhanḍārs of Rājasthān.

Kārtikeyānuprekśā[2] is also one of the high class works written by Swāmī Kārtikeya. It contains 489 Gāthās and puts before us the real picture of the World, man and his relations. The book teaches how we should live and what we should do. It is divided in 12 parts which are called Bhāvnās. Bhaṭṭāraka Śubha Candra wrote commentary[3] in Saṁskrit in Saṁvat 1613 (1556 A.D.) and Jaya Candra Chābra translated it into Hindī prose[4] in the 19th century.

Pravacana Sāroddhāra was composed by Nemicandra pupil of Amara Deva of Jina Bhadra. It is a detailed exposition of Jaina Philosophy. The total number of the Gāthās is 1599.

HINDI WORKS ON ĀDHYĀTMAVĀD

There is a large literature in Hindī on Ādhyātma. Some work of Saṁskrit and Prākri were translated into Hindī & some new works were composed. Dvādaśānuprekśā[4] of Lakśmi Candra is the first work on this subject, written in old Hindī. It was composed in about 12th century. Roop Candra wrote Parmārthadohā Śatak[5] which is purely on Ādhayātma. It contains 102 stanzas. His new work Ādhyātma Savaiyā[6] has recently been discovered which is based totally on Ādhyātma Literature.

Rājamala a scholar of 16th century translated the Samayasāra a work of Kundakunda into Hindī prose. It was perhaps the first attempt to write in Hindī prose. The manuscript of the works is in the collection of Āmer Śāstra Bhanḍār, Jaipur of Vikram Saṁvat 1653 (1596 A.D.). Banārsi Dāsa a prominent Hindī writer wrote Samayasār[8] Nāṭak in the year 1636 A.D. This is a most popular work and is

1. Āmer Śastra Bhanḍar, Jaipur.

2. to 6. Ibid.

7. Published by Sastī Grantha Mālā, Delhi.

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read widely. The manuscript of this work is housed almost in all the Grantha Bhanḍārs. Apart from this Banārsidāsa also wrote Banārsī Vilās in which there are several small works.

Muni Mahicandra a Jaina saint wrote Ādhyātma Bārahakharī in about 14th century. A copy of this Bārahkharī is available in Āmer Śāstra Bhanḍār Jaipur.

Brahma Dīpa a famous Hindī writer of 17th century wrote Ādhyātma Bāvanī[1] and Brahma Ajita of the same century wrote Ḥansagīta[2].

Hemrāja a famous Hindī poet of 17th century translated two works of Ācārya Kundakunda. Parmātma Prakāśa[3] and Pravacanasāra[4] into Hindī prose. The system of translating the Prākrit Gāthās in Hindī prose is very good. Another Hem Rāja of the same time composed Dohā Śatak[5] which is also a fine work and contains 101 Dohās. Pānḍey Rūpacandra of Khartārgaccha translated Samayasāra Nāṭaka of Banārsīdāsa into Hindī prose[6]. This work was completed in the year 1665.

Dīpacand Kāslīwāl of Rājasthān wrote Ātmāvlokan[7] in the year 1720. Pandit Daulat Rāma Kāsliwāl wrote Ādhyātma Bārahkharī[8] in the year 1741. This is perhaps the biggest work ever written on this subject containing more than 5000 verses. The only manuscript available is in the Jaina Śāstra Bhanḍār Baḍā Mandir, Jaipur. Panḍit Toḍar Mal a famous scholar of 18th century translated Ātmānuśāṣana into Hindī prose.

Jodharāja Godhā of Sāngāner (Jaipur) translated Pravacansāra[9] into Hindī oetry in the year 1677 A.D.

Apart from this there were several Hindī poets who wrore small works in Hindī. The poets like Rūpacandra, Banārsīdāsa Ānanda Ghana, Bhudhara Dāsa, and Dhyānat Rāi wrote Hindī Padas full of Ādhyātma matter.

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1. Grantha Bhanḍar Mandir Lunkaranajī, Jaipur.
2. Śāstra Bhanḍār Naya Mandir, Jaipur.
3. Śāstra Bhanḍār of Tholia Jain Mandir, Jaipur.
4. to 5. Ibid.
6. Āmer Śāstra Bhanḍār, Jaipur.
7. Ibid.
8. Śāstra Bhanḍar, Terapanthī Baḍa Mandir, Jaipur.
9. Āmer Śāstra Bhanḍār, Jaipur.

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LITERATURE ON JAINA PHILOSOPHY

There is a large literature on the Jaina Philosophy in the Jaina Śāstra Bhanḍārs of Rājasthān. The earliest exponents of the Jaina Philosophy preached the doctrines in the Ardha-Magadhi Bhāṣā. The literature on Philosophy related to the Āgams is found in the Āgams like Sūtra Kratānga, Sthānānga, Samvāyānga, etc. All these works are in Prākrit.

Ācārya Kunda Kunda wrote Pancāsti Kāya in Prākrit which describes the five kinds of Astikāyas i.e, Jīva, Dharma, Adharma, Ākāśa and Kāla.

Samanta Bhadra, one of the most famous Philosopher of his time composed Āpta Mīmānsā in Samskrit which is considered an introductory portion of the Jain philosophy. Alankāra a distinguished and famous philospher of 7th century wrote commentary on Āpta Mīmāṇsā called Aṣṭa Sati[1]. His other works are Laghiyastraya, Pramāṇa Sangrah, Nyāyaviniścaya, Siḍḍhiviniścaya. These are authoritive works on Jaina Philosophy.

Haribhadra Sūri a great philosopher wrote works on Jaina Philosophy and supported views of Anckānta. Anekānta Jayapatāka, Ṣaḍ Darśana Samuccaya, Anekānta Vāda etc. are his works. Māṇikya Nandi (800 A.D.) was the author of Parikśāmukha, a short book on Jaina philosophy. This work has a commentary called Premeyakamal-mārtanḍa by Prabhācandra (about 825 A.D.). He also wrote Nyāyakumud Cundrodaya, a commentary on the Laghiyastraya of Aklanka. Vidyānandi was also the authority on Jaina Philosophy. He wrote several works big and small ones which are Āptaparīkśā, Patraparīkśā and Aṣṭa Sahasrī and Pramāṇaparikśā are his famous works. He made commentary on Yuktyanuśāṣana of Samanta Bhadra also.

In the 10th century Davesena composed three small works of great importance called Laghunayacakra, Vrihadnayacakra with commentary and Ālāp Paḍḍhati. Anant Vīrya wrote commentary on Parīkśamukha of Mānikya Nandi and the other on Siddhiviniscaya of Aklank. The commentary on Parīkśāmukha is called Prameya Ratnamālā.

To Hemcandra (1088 to 1172 A.D.) are attributed the Pramāna-Mīmānsā with his own commentary and Ananyayogvyavchedikā in praise of Arhat. Devasūri a contemporary of Hemcandr is the author of Pramāṇanayatatwālokālankāra on which he himself wrote a commentary called Syādavāda Ratnākar. Candraprabha

1. Āmer Śāstra Bhanḍār, Jaipur.

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wrote the Darśana Sudhi and Prameya Ratan Koṣa (1100 A.D). The Vītarāga stuti of Hemcandra was commentated by Malliseṇa in the year 1292 A.D. Maghanandi pupil of Kumārcandra wrote Padārthasāra.

Rāja Śekhar Sūri (1348 A.D) is the author of many works among which the Syādavādakalikā, and Panjikā, the commentary on Nyayakandali of Śrīdhara are worth mentioned. Somtilak wrote commentary on Ṣaṭdarśana (1335 A. D) which was composed by Haribhdra Sūri. Merutanga pupil of Mahendra Sūri wrote Ṣaṭ Darśana Nirṇaya in Saṁskrit. Gunaratan Sūri, the pupil of Deva Sundara completed commentary called Tarka Rahasya Dipika in 1409 A. D. on Haribhadra's Sad Darśana Samuccaya.

Dayāratan wrote Nyāyaratanāvali in 1569 A. D. and Subhaga Vijaya composed Tark Bhāṣā Vārtika in 1606 A. D. and Syādavāda Bhāṣā in 1610 A.D. Yasovijaya a prominent Saṁskrit scholar of 18th century wrote several works on Jaina philosophy among which are Aṣṭaṣaṣṭivivaraṇa, Anekāntavyavasthā, Gyānabindu, Jaina Tark Bhāṣa etc. etc. Last of all the works on Philosophy is the Nyāya Dipika by Abhinava Dharma Bhūsaṇa which is a very popular and short work and available in most of the Grantha Bhanḍārs.

SHORT STORIES OR KATHĀŚ

Short stories are very popular among the Indians from very early time. They are based on adventures, sea voyages and other occurances and also on the imagination of those who could invent stories. But the Jainas along with the above characteristics adopted the form of the stories to present their doctrines. Most of the stories were written in order to present the Jaina doctrines through literary form.

Pādlipta Sūri was the first scholar who wrote Tarangavatī in Prākrit. This work is mentioned in Āvaśyaka Viśeṣyabhāṣya of Jaina Bhadra Gaṇi. The manuscript of this work is not available in the Jaina - Grantha Bhanḍārs. But Tarangalola which is based on Tarangawatī Kathā is available in Jaina Grantha Bhanḍārs, Bīkāner. There are 1643 Gāthās in the work. This is a very good romantic love story Dr. Winternitza called it earliest religious novel (Dharma Kathā).

Haribhadra Sūri was a famous writer of Rājasthān. Samraicakahā, Virangad Kathā, Kathākoṣa and Dhūrtākhyān are the some of his works. All these works are in Prākrit language, and they may be described as religious stories. Among these works Samaraicea Kahā is the most famous work and it is proto-type copy of Tarangawatī.

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Siddharsi an other famous story writer completed his work Upamiti Bhāva Prapanca Kathā, in Saṁvat 906 i. e. 849 A.D. This is a good and interesting work.

In Vikram Saṁvat 989 (932 A. D.), Harisena wrote Kathā Koṣa[1] in Apabhraṁsa. The Kathā Koṣa may be called a rich mine of tales or Treasury of stories. The work contains 158 stories written in very simple language. Several of these stories belong to Uuiversal literature.

Another Kathā Kāvya[2] Ratnākaranḍa in Apabhraṁśa is of Sricandra containing 53 tales in equal number of Chapters. The work pertains to 10th century.

Kathā Koṣa Prakaran which was written by Ācārya Jineśvara in the year 1092 A.D. contains 36 main stories and 5 secondary stories. Gyanpancami Kathā is the collection of ten stories namely Jayasena Kahā, Nanda Kahā, Bhadda Kahā, Vīra Kahā, Kāmtā Kahā, Gunrāj Kahā, Dharma Kahā, Devi Kahā and Bhaviṣya Knhā. The author of these stories is Maheśvara Sūri. All of them are in the Prākrit language. Vijay Candra Kevalin was written by Candraprabha Mohatta in 1070 A.D. There are eight stories in the collection.

Kālkacārya Kathānaka is a short novel in Prākrit prose and poetry. The story is very interesting and gives some historical facts. It is regarded a work of 10th century.

Mahendra Sūri is the writer of Narmadā Sundari Kathā (1130 A.D). The work is in Saṁskrit. Nārcandra Sūri pupil of Devprabha Sūri is the writer of Kathā ratna Sāgar in Saṁskrit. Another Kathā Sangrah is a collection of 81 moral stories in Saṁskrit prose. It was composed by Rāja Śekhar of the Harṣapuria Gacha. Kathā Mahodani is a collection of 157 stories based on the Karpoor Prakaraṇ of Hariṣena. It was composed in Saṁvat 1504 (1447 A.D.), by Soma Candra Gani pupil of Ratna Śekhar Sūri of Tapāgacha. Rājsekhar-Narpati Kathā was written in Prākrit by Jina Harṣa pupil of Jaya Candra of Tapāgacha. He was a scholar of 15th century. Somakīrti pupil of Bhimasena composed Saptavyasana Kathā in 1469 A. D. Gunakar Sūri was the writer of Samyaktva Kaumadi. It contains more than 60 stories. These are told in the style of Pancatantra. In 1400 A.D. Jayaśekhar also completed Samyaktva Kaumadi in Saṁskrit. Somadeva finished his work Samayaktva Kaumudi[3] Kathā in Saṁvat 1573 (1516 A. D).

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1. Āmer Śāstra Bhanḍār, Jaipur.
2. Ibid.
3. Śāstra Bhanḍār Ṭholia Temple, Jaipur.

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This[1] was translated into Hindī by Jodhrāj Godika in Saṁvat 1724 (1667 A.D). He was a Rājasthāni scholar. Lal Candra Vinodilal also composed Samyaktva Kaumudi Katha[2] in Hindī in Saṁvat 1879 (1822 A.D).

Punyāśrawa Kathā Koṣa[3] was written by Mumukśu Rāmcandra. This is a very favourite book which tells stories which are the root of Punya. There are 65 stories in the work. This[4] was translated into Hindī prose by Daulatrāma in the year 1720 A.D. These stories are read with great interest in the Digambar Jaina community.

Kathā Ratnākar a collection of 258 stories was composed by Hemvijaygani in Saṁvat 1600 A.D. This work is divided into 10 Tarangas.

Bhārāmalla a Hindī Scholar of 17th century wrote four stories called Darśana Kathā[5], Nisi Bhojan Kathā[6] Dāna Kathā[7], and Sīla Kathā[8]. The stories are written in a very simple language and are very popular. The manuscripts of these stories are available in several Bhanḍārs.

Apart from these works the manuscripts of Pancatantra and Hitopadeśa are available in several Bhanḍārs of Rājasthān. These are also read with great interest.

SUBHĀṢITA AND NĪTI ŚĀSTRA

There is a good number of works written by Jaina Scholars on the subject of Subhāṣita and Nīti Śāstra.

Amogha Varṣa composed Prasnottar Ratna Mālā in the 8th century A.D. in Saṁskrit. It contains 30 Saṁskrit stanzas on morality. There are two main commentaries on this. One is by Hemprabha and other by Davendra of 1276 A.D. and 1372 A.D. raspectively.

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1. Śāstra Bhanḍār, Ṭholia Jaina Temple, Jaipur.
2. Āmer Śāstra Bhanḍār, Jaipur.
3. Śāstra Bhanḍār, Digambara Jain Terāpanthī Mandir, Jaipur.
4. Ibid.
5. Śātra Bhanḍar Ṭholia Jaina Temple, Jaipur.
6. to 8. Ibid.

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Somadeva wrote Nitivākyamrata, a very good work on Nīti Śāstra in Saṁskrit. This was completed in 959 A.D. Nīti Śāstra was also written by Tilak Prabha Sūri, pupil of Devendra Sūri of the Pūrnima Gachā. Indranandi was the writer of Nītisāra. It contains 113 stanzas in Saṁskrit.

Kṣatra Cūḍamaṇi also called Jīvandhara Carita was the work of Vādībha Singh. It is good work of Nīti Śāstra and gives also life sketch of Jīvandhar,

Malliseṇa, a Saṁskrit scholar of 16th ceutury wrote Sajjan Citta Ballabha[1] which contains 26 moral stanzas. Ratanmālā[2], is ascribed to Śiva Koti. It contains 67 stanzas in Saṁskrit. In the 18th century Devīdāsa wrote Rājnīti Kavitta[3] in Hindī which contains 113 verses.

SUBHĀṢITA

Amiti Gati, a famous Saṁskrit writer wrote Subhāṣita Ratna Sandohā[4] in the year 994 A.D. It has 32 Chapters on the rules of ethics both for monks and laity.

Somprabha Sūri was a famous writer of Suktī-Muktāwali[5] in Saṁskrit. This is also known by the name of Sindūrprakaraṇa and contains a collection by 103 Saṁskrit stanzas on different subjects of morality. Banārsīdāsa a famous Jaina Hindi poet of 17th century translated it into Hindī poem. The work is equally popular both among the Digambars and Swetāmbars. Most of the Śāstra Bhanḍārs possess the manuscripts of this work.

Subhāṣitāvali[6] was composed by Sakalkīrti in the Saṁskrit. It contains 392 Saṁskrit Ślokas. Śubhacandra pupil of Vijaykīrti wrote Subhāṣitārṇava[7] in Saṁskrit. Both the works are read with great interest and their manuscripts are available in good number.

Sūktāvali[8] is a portion of Padmanandi Pancavinsati which was written by Padmanandi in Prākrit. This also has a good response.

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1. Āmer Śāstra Bhanḍār, Jaipur.
2. Bhaṭṭārkiya Śāstra Bhanḍar, Nagaur.
3. Śstra Bhanḍar Jaina Temple Ṭholia, Jaipur.
4. Āmer Śāstra Bhanḍār, Jaipur.
5. to 8. Ibid.

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Subhāṣitāvali was a work of Tilakprabha Sūri. Sūktāvali is the work of Vijaysena pupil of Hariṣeṇa. It is also called Karpūr Prakaraṇ. It was composed in about 1550 V. S. (1493 A.D). Laxmi Vallabhagaṇi also collected some sūktis in 16th century in Saṁskrit.

There is also a good literature on this subject in Hindī. The poets like Ṭhakursi (16th century), Chihal (16th century), Vūca Rāja (16th century), Rūpcanda (17th century), Hemrāja (17th century), Bhudhardāsa (18th century) Dhyānat Rāi (19th century) wrote several small works in Hindī. Chihal wrote Bāvani[1] in the 16th century which is full of moral teachings. Doha Śataka[2] of Rūpcanda is a famous work on the subject. Banārsīdāsa wrote Bāvani[3], Upadeśa Śatak[4] and other small poems which are collected in the Banārsī Vilāsa[5]. Manohardāsa composed Gyān Cintāmaṇi[6] in Saṁvat 1729 which is full of subhāsitas.

Bhudhardāsa, a famous Hindī writer composed Jaina Śataka[7] which contains several Hindī stanzas on Subhāsita. Hemrāja in the 17th century wrote Dohā Śataka[8] which deals with this subject. Pannālāl Caudharī translated the Subhāṣitāvalī[9] into Hindī in the 19th century.

There are hundreds of manuscripts of Nīti Śataka[10] of Bhartriharī and Kāmandakīya Nītisār[11] in the Jaina Śāstra Bhanḍārs of Rājasthān. In some of the Bhanḍārs the number of the manuscripts are more than 50. This shows the popularity of these works amongst Jainas.

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1. Āmer Śāstra Bhanḍār, Jaipur.
2. to 3. Ibid.
4. Śāstra Bhanḍar Ṭholia Jaina Temple, Jaipur.
5. Ibid.
6. Āmer Śāstra Bhanḍar, Jaipur.
7. Ibid.
8. Śāstra Bhanḍār of Ṭholia Jaina Temple, Jaipur.
9. Śāstra Bhanḍār of Bābā Dulīcand, Jaipur.
10. Āmer Śāstra Bhanḍār, Jaipur.
11. Ibid.

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JYOTIṢA LITERATURE

There are numerous works on Jyotiṣa literature written by the Jaina authors & which are available in the Jaina Bhanḍārs. The Jainas contribution towards Jyotiṣa literature is quite large. Astronomy, Astrology and Mathematics formed the main divisions of this Branch, and it can be safely said that contributions of the Jaina Scholars towards all the three branches are considerable.

Sūryapragnapti, Candragnapti and Jyotiṣa Karanḍa which are written in Prākrit language deal with Astronomy. Malayagiri of the 4th century wrote commentaries in Saṁskrit on all the three works.

Bhnwan Deepak was composed in Saṁvat 1221 (1164 A.D.) by Padmaprabha, pupil of Devasūri of the Nāgpurīya Tapāgaccha. A commentary was written on this work by Singhatilak Sūri in Saṁvat 1326 (1269 A.D.).

Udayaprabha is the author of Ārambhasiddhi which deals with Astronomy. Hemahansa Gaṇi wrote commentary on it in Saṁvat 1514 (1457 A.D.). Ṭhakkar Pheru wrote Jyotiṣasāra in 1315 A.D. It is in Prākrit and deals with astronomy and astrology both.

Haribhadra Sūri wrote Lagan Śuḍḍhi. Nārcandra, the famous Astrologer composed Nārcandra Jyotiṣa Śāstra in 257 stanzas. He belonged to Maldhari Gaccha. This is a very popular work and therefore its manuscripts are found in several Bhanḍārs of Rājasthān.

Harṣakīrti wrote Jyotisa Śāstra. It contains three Chapters. He also composed Janmapatrī Paddhati and Lagnavicāra in Saṁskrit. Jyotiṣa Sāra was composed in Saṁvat 1621 (1564 A. D.) by Hīra Kalaśa of Khartar Gaccha. It is in Prākrit and contains two Chapters.

On the subject like Mathematics Jain scholars showed great interest. Mahāvīrācārya was the first scholar who contributed to this field one of the richest works on Mathematics by writing Gaṇitasāra sangrah. He was a 8th century scholar and lived at the time of Amoghavarsā, the Rīṣṭakūṭa Prince. Śrīdharācārya wrote Gaṇitāsar in the year 1046A.D. This is also in Saṁskrit. In the 12th century Rājāditya, a great scholar of Mathematical science composed Vyavahāra Gaṇita in Saṁskrit. Līlāvatī which is also a famous work on this science remained popular amonst the Jainas and commentaries both in Saṁskrit and Hindī have been written by them. Hemarāja, a 17th century scholar composed in Hindī a work named Gaṇitiṣār.

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GRAMMR

In the field of Grammar also contribution of the Jainas is quite large. Pūjyapāda was the first Jaina Gramarian in Saṁskrit, who wrote Jainendra Vyākaraṇa[1] in Saṁskrit. The original text has come down in two versions. One version has 3000 Sūtras and other contains 3700 Sūtras. On the first version two commentaries were written. Mahāvratti[2] by Abhayanandi (750 A.D) and Pancavastu[3] by Srutakīrti. The second version also contains two commentaries one by Somadeva (11th century A.D.) which is called Śabdārṇava Candrikā and the second is by Guṇanandi which is called Prakriyā.[3]

Śakatāyan was another prominent Gramarian who wrote a grammar called Śabdānuśaṣana[4]. He lived between Śaka year 736 and 789. He also made commentary called Amogha Vritti. This work is on the model of Grammar of the Jainendra and Pāṇini. It contains 3200 stanzas.

Hemcandra was another famous Gramarian, who wrote Siḍḍha Hema Śabdānuśaṣana. He also wrote commentary called Laghuvratti and Vrihad Vratti. There are about 28 commentaries on Śabdānuśaṣana. Some of them written by the author himself and others by the different scholars.

Gunaratan Sūri pupil of Davendra Sūri composed Kriyāratna Samuccaya[5] in the year 1409 A.D. Kavi Kalpadrum was composed by Hansukla. He composed his work according to the system of Hemcandra's grammar.

Sarvavarman, who was the contemporary of Guṇādhya was engaged to teach grammar to King Sātavāhan. He devised a very simple system of simple grammer which is contained in Kātantra Rūpamālā. The book is very popular and easy to study.

DRAMA

There are some manuscripts relating to dramas in the Grantha Bhaṇḍārs of Rājasthān. Dramas written by non-Jaina authors are also available in these Grantha Bhaṇḍārs.

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1. Grantha Bhaṇḍār Digambar Jaina Baḍa Terapanthī Mandir, Jaipur.
2. Ibid.
3. Published by the Sanātan Jaina Granthāmala, Vārānasi.
4. Published by Jeṭhārām Mukundji Bombay.
5. Published in Y. J. G. Series Vārānasi 1908.

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Hastimala a famous Jaina dramatist wrote dramas in Saṁskrit. The names of the dramas are as under :—

(1) Vikrānta Kaurava[1] or Sulocanā Nāṭaka.

(2) Maithalī Kalyāṇa[2]

(3) Subhadrā[3]

(4) Gyāna Suryodaya[4]

In the 12th century Rāmacandra Sūri pupil of Hemacandra Sūri wrote Nala Vilāsa Nāṭak in Saṁskrit. It is a ten act drama. His dramas are as follows.

(1) Kaumudi Mitrānand (Prakaraṇa)

(2) Nirbhaya Bhīma (Vyāyoga)

(3) Mallikā Makaranda (Prakaraṇa)

(4) Yādavābhyudaya (Nāṭak)

(5) Raghuvilās (Nāṭak)

(6) Rohini Mrigānka (Prakaraṇa)

(7) Vanamalā (Nāṭak)

(8) Satya Hariṣcandra (Nāṭak)

(9) Raghavābhyudaya (Nāṭak)

Candra Lekhā Vijaya Prakaraṇa was composed by Muni Deva Candra pupil of Hemacandra. It is in Prākrit and Saṁskrit. A manuscript of this work is preserved in the Grantha Bhanḍār, Jaisalmer. A manuscript of Hammir Mardan by Jayasingh Sūri dated Saṁvat 1296 (1239 A.D) is also preserved in the Jaisalmer Bhanḍār.

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1. Published in the M.D.G. series Bombay.

2. Ibid.

3. Preserved in the Jaina Siddhanta Bhavan, Ārah.

4. Ibid.

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Gyān Sūryodaya Nāṭak[1] was composed in Saṁvat 1591 (1534 A.D.) by Vādicandra Sūri pupil and successor of Prabhā-candra, successor of Gyāna Bhūsana of the Sarasvatī Gacha.

On the drama of Anargha Rāghava, there are three commentaries written by Jaina authors namely Jina Harṣa Gaṇi[2], Devaprabha[3] and Nārcandra Sūri[4].

The manuscripts of the various dramas written by great dramatist like Kālidāsa, Śūdrak, Viśākhadatta etc. are also available in the Jaina Grantha Bhanḍārs of Rājasthān. Apart from these famous dramas, Partha Parākrama Vyāyoga written by Yuvarāja Prahlāda and Dūtangad of Subhaṭa Kavi are also preserved in the Grantha Bhanḍār of Pānḍya Lūnkaraṇa., Jaipur.

A manuscript of Sabhāsāra Nāṭaka written by Raghu Rāma in Hindi is available in the Grantha Bhanḍār of Terāpaṇthī Jaina temple, Jaipur.

ĀYURVEDIC WVRKS

On the subject of medicine also the contribution of the Jaina Scholars is not meagre. They preserved the literature in both ways i. e. by way of writing new works and preserving the old ones written by the non-Jaina authors. Such kind of manuscripts are good in number in the Grantha Bhanḍārs. We find several references according to which hundreds of works were composed by the Jaina scholars but most of them are not available in the Grantha Bhanḍārs. We shall describe here only those works which are available.

Jagat Sundarī Prayogamāla[5] was composed by Yaśah Kīrti in Prakrit. It deals with the medicines. Cāmundrāja wrote Jvara Timira Bhāskar[6] in Saṁskrit The work mainly deals with the various kinds of fever. The work remained popular in the past.

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1. Āmer Śāstra Bhanḍār, Jaipur.
2. Sangha Bhanḍār Prafoliavāḍā, Pāṭan.
3. Ibid.
4. Brihad Gyāna Bhanḍār, Jaisalmer.
5. Śāstra Bhanḍār of Digambar Jaina Temple Terāpanthī, Jaipur.
6. Āmer Śāstra Bhanḍār, Jaipur.

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Ugrādityacārya wrote Kalyāṇa Kārak[1] in Saṁskrit. It contains 22 Chapters and deals with the medicines. It states that a sound body alone can contain a sound soul. Amritaprabha Sūri also composed Yogaśatak, a Hindī translation of it is also available in the Śāstra Bhanḍār of Rāja Mahal (Tonk Dist).

Harsa Kīrti completed Yoga Chintamani[2] or Vaidyak Sārodhār in the year 1603 A. D. The work is very popular and its manuscript copies are available in most of the Bhanḍārs. Vaidyaka Sāra[3] Sangrah was composed by Rāmcandra in Hindī in the year 1567 A. D. Rāmcandra was pupil of Jina Sena Sūri.

Nayanasukha son of Keśava composed Vaidya Manostav[4] in Hindī. It is a work of the 18th century. As the author was a resident of Jaipur, its manuscript copies are available in most of the Bhanḍārs of Jaipur City.

Tabbā commentary was written by Rūpacandra of Khartargachā on Sannipāta Kalikā in Hindī in Saṁvat 1731 (1674 A. D). Cainsukha composed Tabbā commentary on Pathyā Pathya Nirṇaya in Saṁvat 1835 (1778 A. D). Gyāna Sūri wrote commentary on Mādhavanidan a famous work of Āyurveda.

Apart from the works there are several Guṭakās which are exclusively written on the subject. Most of them are written in Hindī and describe several kinds of prescriptions. In this respect there is a great scope for research.

CHANDA ŚASTRA

The Jainas produced quite a large literature on Prosody also. Mahākavi Svayambhu a great scholar of Apabhramśa wrote Chandonuśāṣan. It is a very popular work.

Jayadeva was the another scholar who wrote Chanda Śāstra[5] in 8th century A.D. A commenrary on which was written by Sri Vardhana Harṣa and Sricandra.

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1. Bhaṭṭārkiya Śāstra Bhanḍar Śaravana Belgolā.

2. Āmer Śastra Bhanḍar, Jaipur.

3. to 4. Ibid.

5. Jaina Granthāvali pubiished by Jaina Swetāmbara Conference. Bombay. 1919 A.D.

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In Vikrama Saṁvat 1050 (993 A. D), Jayakīrti composed Chandānuśāsana.[1] Chanda Koṣa[2] was completed by Ratan Śekhara pupil of Hema Tilak of Nagpuriya Tapagacha. It consists of 74 Prākrit Gāthās. Nanditāḍhya,[3] Chanda Sūtra of Devanandi is a work on Prākrit metres. Its correct name is Gāthā Lakśana. A commentary on it is also available which was made by Ratan Candra.

Hemcandra Sūri compeleted Chandonuśāṣana. The author himself wrote its commentarv which is a popular work on prosody and its manuscripts are available in most of the Bhanḍārs. Amarcanda wrote Chanda Ratnāvali in Saṁskrit in the 13th Century. Prakrit Chand Koṣa by an unknown writer is preserved in the collection of the Śāstra Bhanḍār of Lūnkaraṇji Pāndya Jaipur. It is a good work on this subject. Pingal Chand Śāstra by Śri Nānūrāma in Hindī is in Sāstra Bhanḍār, Terāpanthi Mandir, Jaipur. The total number of verses is 1058.

Harirāma in the year 1651 A. D. wrote Chandaratnāvali[4] which contains 211 Hindī verses. Apart from these works, there are several manuscripts of Śrutabodha written by Kālidāsa and Vratta Ratnākara by Bhaṭṭa Kedāra. Some of the Bhanḍārs contain more than 10 manuscripts of these works. The Jainas wrote commentaries on these works also. Somacandra Gaṇi wrote a commentary on Vratta Ratnākar in Vikrama era 1329 (1272 A.D.).

LAXICOGRAPHY

There are several works on Laxicography written by Jaina authors. The earliest text on which numerous manuscripts are available in the Jaina Bhanḍārs is the Nāmalingānuśaṣan of Amar Singh. There is a difference of opinion regarding Amarsingh. But it is a very podular work.

After Amarsingh, a great poet Dhananjaya wrote Nāma Mālā. The work is very much popular amongst the Jainas. It was translated into Ḥindī by Kavi Banārsīdāsa in Saṁvat 1690 (1933 A.D). The work is very simple but useful.

Acārya Hemcandra (1088–1172 A. D.) wrote Abhidhāncintāmaṇi-Nāma-Mālā. It is a famous Laxicon of Hema Candra. It consists of six Kāṇḍas.

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1. Brihad Gyāna Bhanḍār, Jaisalmer.
2. Edited by H. D. Velankar in Bombay University Journal Art & Law, May 1933.
3. Āmer Śastra Bhanḍār, Jaipur.
4. Grantha Bhanḍār Jaina Temple, Pāṭodi.

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Anekārtha Saṁgrah and Nighanṭu are its supplement. There are several commentaries of the work available in the Jaina Grantha Bhandārs. The commentaries made by Kuśala Sāgara, Bhānu Candra Gaṇi, Sādhu Ratan and Srivallabhagaṇi are well known.

Ekāśara Nāmamālā was written by Sudhākalaśa pupil of Rāja Śekhar Sūri of Harśapuriya Gacha. Apart from these works the following works are also available in the Bhanḍārs outside Rājasthān.

1. Śabdabheda Nāmamālā[1] by Maheshwar Sūri Saṁvat 1650 (1593 A.D).
2. Nāmā Mālā Sangraha[2] by Upādhyāya Bhānu Candra
3. Śārdī Nāma Mālā[3] by Harṣa Kīriti Saṁvat 1660 (1603 A.D.).
4. Śabda Ratnākar[4] by Sadhu Sundargaṇi of Saṁvat 1680 (1623 A.D.)
5. Ekākśara Nāmā Mālā[5] by Visva Sambhu 1550 (1493 A.D),

PŪJĀ—LITERATURE

There is a large literature relating to Pūjā and Pratiṣṭhā in the Jaina Grantha Bhanḍārs, of Rājasthān. Pūjā is one of the six essential daily duties of every Jaina layman. They offer eight kinds of articles to deity and recite some stanzas while offering the articles.

Some of the famous Pūjā works which are generally read with great interest are as follows :—

S. No.	Name of work	Composed by	Language	Year
1.	Jinsaṁhitā	Jinsenācārya	Saṁskrit	9th century
2.	Dharmacakra Pūjā	Mahākavi Vīra	,,	11th ,,
3.	Pratiṣṭhāsār or Jinayagya Kalpa	Āśādhar	,,	13th ,,

1. Jaina Granthāvali published by the Jaina Swetāmbara Conference, Bombay.
2. Delā Upsāraya Bhanḍār. Ahmedabad.
3. Jain Siḍḍhānt Bhawan, Arrah.
4. Published in Y. J. G. series No. 36, Vārānasi,
5. Delā Upsāraya Bhanḍār, Ahmedabad.

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4.	Pratiṣṭhāsāra Sangraha	Vasunandi	Saṁskrit	13th century
5.	Daśalakśaṇa Pūjā	Bhāv Sharma	Prākrit	15th „
6.	–do–	Raidhu	Apabhraṁśa	„ „
7.	Ṣodaśakāraṇa Jaimāl	Raidhu	„	„ „
8.	Vrihat Siḍḍhi Pūjā	—	Saṁskrit	„ „
9.	Gaṇaḍhar Valaya	Sakal Kīrti	„	„ „
10.	Daśalakśaṇa Pūjā	Abhayanandi	„	„ „
11.	Caturvidha Siḍḍha Cakra Pūjā	Bhānukīrti	„	16th „
12.	Jinasahasranāma Pūjā	Mūni Dharmchand	„	16th „
13.	Ṛisimandal Pūjā	Mūni Gunanandi	„	16th „
14.	Cāritra Śuḍḍhi Vidhān	Śubha Candra	„	17th „
15.	Sardhadwaya Dwīpa Pūjā	„	„	„ „
16.	Rohiṇi Vrat Pūjā	Mandalacārya Śri Keśava	„	„ „
17.	Dharmacakra Pūjā	Dharma Bhūṣaṇa	„	„ „
18.	Panca Parmeṣṭi Pūjā	Yaśonandi	„	„ „
19.	–do–	Śubha Caṇdra	„	„ „
20.	Dhamacakra Pūjā	Yasonandi	„	„ „
21.	Trinśatcaturvinśānti Pūjā	Śubha Candra	„	16th century
22.	Karm Dahan Pūjā	„	„	16th century
23.	–do–	Ṭekacand	Hindī	18th „
24.	Solahkaraṇ Pūjā	Dhyānat Rai	Hindī	18th „
25.	Adhāī Dweep Pūjā	Ḍālu Rām	Hindī	1822 A.D.
26.	Indra Dhwaj Pūjā	Viswa Sena	Saṁskrit	1853 A.D.
27.	Cauṣaṭha Ridhi Pujā	Swarūp Cand	Hindī	1853 A.D.
28.	Caturvinṣati Tīrthankar Pujā	Ramcandra	Hindī	19th century
29.	–do–	Vrindavan	Hindī	19th century
30.	Tinaloka Pūjā	Ṭekacānd	Hindī	1771 A.D.

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STOTRA LITERATURE

The Jaina Ācāryas wrote hundreds of the small prayers in praise of Tīrthankaras and other great personalities. These are called stotras or stutis. The stotras are found in Prākrit, Apabhraṁśa, Saṁskrit and Ḥindī languages. Although according to the Jaina Philosophy God is neither the Creator nor the Destroyer of the Universe and in this sense they do not praise the Tirthankaras yet as the Tīrthankaras are the omnicient and have attained the Nirvāṇa and because they guided the people, how to get rid of the ties of the Karmas, their praise is sung and hundreds of the works have been written in the shape of stotras. The stotra works written by the Jaina scholars are numerous. There is not a single Grantha Bhanḍār in which some stotras are not available.

Samant Bhadra, a great Philosopher of 6th century wrote two stotras. One is Yuktyanuśāṣana[1] written in the praise of Lord Mahāvīra and the other is Swāyambhu Stotra[2] which is in praise of all the twenty four Tīrthankaras. There are two commentaries on these stotras. One is written by Āśādhara and the other is by Panḍit Prabhācandra. Yuktyanuśāṣana is a philosophical stotra which serves both the purposes.

Muni Māntūnga composed Bhaktamāra stotra in Saṁskrit. The stotra is very popular in the Jaina community and has great reputation among the Digambars and Swetāmbars both. The time of the scholar is not known but according to some scholars, the poet might have lived as early as the beginning of the 3rd century A.D. The stotra is learnt by heart by every Jaina layman. It has 48 stanzas.

Ācārya Jinasena is the writer of Jinasahasranāma. It is divided into 10 Chapters and describes the one thousand names of the Jina. The stotra is also a favourite stotra. Three commentaries are available on this stotra. One is of Amar Kīrti[3], the other is of Viswa Sena pupil of Viśāl Kīrti of Kāsthā Sangha, and the third is of Śrutasāgar[4], a famous scholar of 17th century. Ācārya Padmanandi of 7th century composed Darśana Stotra which is remembered by every Jaina layman.

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1. Āmer Śāstra Bhanḍār, Jaipur.

2. to 3. Ibid.

4. Śāstra Bhanḍār, Digambara Jain Terāpanthī Mandir, Jaipur.

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Dhananjaya, a famous scholar of 8th century wrote Viśāphāra stotra in praise of Lord Pārśwanātha. It has 25 stanzas. It is also one of the five stotras which are read by Jainas with great devotion.

Ajiya Śāntithava (Ajita Śānti Stava) was composed by Nandiṣeṇa who lived perhaps earlier than the 9th century. The stotra is in Prākrit and is in the praise of Ajita and Śāntinatha Tīrthankaras. Jina Śataka is a collection of a hundred stanzas in praise of the Jinas composed by Jambukavi. Vādirāja a famous scholar of Saṁskrit of 11th century wrote Ekībhāva Stotra. It is available in most of the Jaina Grantha Bhanḍārs. Bhūpāl Kavi constructed a hymn called Caturvinśati Stavan' in the praise of 24 Tīrthankaras in Saṁskrit. This is also a favourite stotra.

Abhayadeva Sūri, the celebrated commentator of the 11th century composed Jayatihuyaṇa Stotra in Apabhraṁśa. It is also in praise of a Jina. Jina Vallabh Sūri wrote several stotras out of which 'Ajita Śānti Stotra', Jina Kalyāṇaka stotra, 'Vīrastavan' are some of them.

Rāmacandra Sūri also wrote several stotras, some of which are Yugādideva dvātrinśikā, Muni Suvratadvātrinśikā. Ādideva Stavan, and Nābhistavana.

Just like Bhaktāmara stotra, Kalyāṇa Mandira stotra is also well known and is equally esteemed by both the sects. The stotra was written by Kumuda Candra. It is a hymn written in the praise of Pārśwanātha.

Āśādhara a famous scholar of the 13th century wrote Jinasahasranāma Stotra in 1230 A. D. He also wrote commentary on Bhupāl Caturvinśatī, a stotra written by the Bhupāl poet in praise of 24 Tīrthankaras.

Jina Prabha Suri, a scholar of the 14th century wrote Gotama Stotra, Jinastuti, Panca Parmeṣṭi Stavan, and commentaries on Ajita Śānti Stavan, Upasargahara Stotra, Bhayahara Stotra and Mahāvīra Stavana. Bhuvanatunga Suri also wrote comentary or Vritti on Ṛiṣi Mandala Stotra in the 14th Century.

Aklanka Stotra was written by Aklanka son of Jinadāsa. This is also in praise of Jina. Devavijaya Gaṇi wrote Jinasahasranāma on the same lines written previously by Jinasena and Āśādhara. Caturvinsati Jina Stuti have been written by various authors. Some of the famous poets are Bhupāl Kavi (13th century), Jinaprabha Suri (of Khartargachā), Bappabhaṭṭi, Sobhan, Sidhānt Harśa (1448,) Sakal Kīrti (15th century), Punyaśīla Gaṇi, and Keśavasena (16th century) etc.

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Kamala Prabha wrote Jinapanjara Stotra in Saṁskrit. Padam Prabha composed Pārswanātha Stotra in Saṁskrit and Muni Rājasingh wrote Pārśwa Mahimna Stotra. Śāntinātha Stotra was written by Padmasundar in the 15th centuṛy while Visṇu sena Suri composed Samavasaraṇ Stotra.

In the Hindī language also there are numerous works on Stotra literature. Some of them are translations of the Saṁskrit or Prākrit stotras while others are original one. Hundreds of Stotras which are called Bhajanas and Padas in Hindi written by the various poets namely :—

1.	Delha	14th	Century
2.	Sakal Kīrti	15th	,,
3.	Brahma Jinadāsa	15th	,,
4.	Chīhal	16th	,,
5.	Ṭhakursi	,,	,,
6.	Vucarāja	,,	,,
7.	Rūpacand	,,	,,
8.	Ānandaghana	17th	,,
9.	Banārsīdāsa	,,	,,
10.	Vidyānanda	,,	,,
11.	Brahma Gulāla	,,	,,
12.	Pānḍey Jinadāsa	,,	,,
13.	Harṣa Kīrti	,,	,,
14.	Samayasundara	,,	,,
15.	Hīrānand	,,	,,
16.	Hemarāja	,,	,,
17.	Deepcand Kāslīwal	18th	Century
18.	Acalā Kīrti	,,	,,
19.	Daulat Rāma	,,	,,
20.	Bhaiyā Bhagwatīdāsa	,,	,,
21.	Jagat Rāma	,,	,,
22.	Brahma Gyānasāgar	,,	,,
23.	Bhudhar Dāsa	,,	,,
24.	Ṭoḍarmala	,,	,,
25.	Jayacandra Chābrā	19th	,,

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26.	Ţekacandra	19th Century	
27.	Ḍālu Rāma	,,	,,
28.	Naval Kavi	,,	,,
29.	Vrindāvana	,,	,,
30.	Dhyānat Rāya	,,	,,
31.	Sewārāma	,,	,,
32.	Thānasingh	,,	,,
33.	Nayana Candra	,,	,,

Apart from these stotras there are also hundreds of the stotras written by the non-Jaina writers and preserved in the various Grantha Bhanḍārs. Prayers written in praise of Lord Siva, Viṣṇu and other Gods are in the collection of Jaina Bhanḍārs.

SEXUOLOGY

Manuscripts pertaining to sexual literature are also preserved in the collection of the Jaina Grantha Bhanḍārs. In the Guṭkās there is sufficient material available in several Bhanḍārs of Rājasthān. Kokasāra of Ananda Kavi is available in several Bhanḍārs of Rājasthān. It is a work of the 17th century & composed at Sawāi Mādhopur. There are also manuscripts of Koka Prabandha and commentary on Rati Rahasya in the Sāstra Bhanḍār of Terāpanthī Baḍā Mandir, Jaipur. Kokilā Śāstra is also available in the collection of Śāstra Bhanḍār of Pāṭodī temple, Jaipur. It is in Saṁskrit written by an unknown author.

LITERATURE ON SONGS & DANCES

On the subjects like songs and dances, there had not been good many works but works which are available in the Grantha Bhanḍārs are as follows :–

Sangeet Samayasāra[1] was written by Pārśwa Candra pupil of Mahādeva of Abhaya Candra. It was composed in about 1350 V. S. (1293 A.D.). It is also called Sangīta Sāra Sangrah.

Sangīta Sārodhāra also called Sangītopniṣada Sāra is the work of Śudha Kalaśa pupil of Rājaśekhar Suri of Maldhari Gacha. This is an abridgment of Sangītopniṣada. The original work was composed in 1323 A.D. and the abridged in 1349 A.D.

1. Puplished n the Trivandrum Series. Mysore.

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Sangīta Manḍana is the work of Kavi Manḍan. It was composed in V.S. 1480 (1423 A.D.). There is one manuscript dated 1504 A.D. in Jaina Grantha Bhanḍār of Jaisalmer.

There are some more works on this subject but not well known or important. The following works are quoted in the Jaina Granthāvali.[1]

Sangīta Dīpikā, Sangīta Ratnāvali and Sangīta Pingala.

There are also some works in Jaina Śāstra Bhanḍārs which are written by the non-Jaina authors.

Nartanavicāra is the work of Pundarika Viṭhal. Ii is in Saṁskrit and voluminous work on the art of Dance. Sangīta Ratnākar was written by Laxmanācārya son of Kelinātha. It is also in Saṁskrit.

Dāmodar is the author of Sangīta Śāstra Sāra. This is a summary of Sangīta Śāstra. Śrangadeva wrote Sangīta Ratnākar in Saṁskrit. It is a voluminous work of Sangīta and available in the Grantha Bhanḍār of Jaina temple Terapānthi, Jaipur.

Apart from these works in Saṁskrit, there is one work in Hindi namely Sangītasāra or Rādhā Govindā Sangītasāra written by Mahārāja Sawai Pratāpsingh This is also a voluminous work on Sangīta.

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1. Published by the Jaina Swetāmbar Conference, Bombay. 1904.

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CHAPTER V

IMPORTANCE OF THE GRANTHA BHANDĀRS

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Since the adoption of system of writing, manuscripts were probably being written and placed in the Grantha Bhaṇḍārs. Grantha Bhaṇḍārs are therefore amongst the earliest literary institutions of the country. The collections are not of today but centuries old. They are the results of hard and continuous efforts from generation to generation. Before the manufacture of paper, the manuscripts were written on palm leaves, cloth and other material but when the palm leaves industry was replaced by paper industry, all the manuscripts were re-written on paper.

These Grantha Bhaṇḍārs were the literary centres in true sense. They provided help to the scholars and reading public in enhancing their knowledge. But their importance lies not only in this but also in the fact that they saved the treasure of knowledge from destruction. In this respect, the contribution of Jainas is really great. Even today the earliest and authentic manuscripts of several works written by scholars other than the Jainas are preserved only in these bhaṇḍārs.

But apart from the literary importance of these bhaṇḍārs their importance may be acknowledged also from other point of view. They quenched the thirst of scholars and provided help to the lovers of history, Indian art and culture also. There is a great scope for research in these subjects on the basis of collections in these Bhaṇḍārs. The manuscripts were not collected from the place where the Grantha Bhaṇḍār exists but they were brought from various places which were the centres of literature, culture and of political activity.

Amongst such places are Delhi, Āgra, Ajmer, Āmer, Ābu, Nāgaur, Toḍā-rāisingh, Cātsu, Sāṅgāner, Bharatpur, Jaisalmer Jodhpur, Jaipur, Būndī, Māndalgarh, Dūngarpur, Chittor, Ranthambhore and Udaipur. The manuscripts written or copied in these places provide information regarding names of the places, names of persons by whom they were got copied, after being copied to whom they were presented and lastly sometimes they mention also the cost incurred in obtaining them. This information is available in most of the manuscripts. The authors of Apabhraṁśa and Hindī works also give some description about the rulers of their time. The city or town where the manuscripts were written and the general conditions of the people there are described. Such information if collected and co-ordinated would provide good material for a cultural history of the times. These Bhaṇḍārs have played a great part in the development of the educational and cultural life of the country, because in the past they were literary centres and continue to be so even at present. There are many manuscripts on the basis of which love of the common people for art and painting at that time can be judged. Taking into consideration all these points we shall now judge the importance of the Grantha Bhaṇḍārs under the following heads :—

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(1) Historical Importance.

(2) Literary Centres.

(3) Educational Centres.

(4) Material for Art and Painting.

(5) Treasure houses of earliest manuscripts

(6) Treasure houses of non-Jaina works.

1. HISTORICAL IMPORTANCE

The Grantha Bhaṇḍārs are very important from the historical point of view. There are several works exclusively on the subject of History. Besides, we find that the authors and copyists of the manuscripts give some description of the rulers, cities or towns where they wrote or copied and the patrons who encouraged learning. Such colophons called praśastis, are written generally either at the end or in the beginning of the works. On the basis of these, the time of many rulers can be determined and history of old cities and towns can be prepared. As manuscripts dated from 10th century onwards are available, so a history of past one thousand years can be reconstructed also on the basis of the material found in the Jaina Grantha Bhaṇḍārs.

There is a manuscript in the Śāstra Bhaṇḍār of Pāndyā Lūṇakaraṇ of Jaipur, which gives the description of the emperors who had been on the Delhi throne. It also describes the history of the foundation of Delhi. According to it, it was in the time of Anangapāl that the city was founded and called Ḍhilli. The same word 'Ḍhilli' for Delhi was used by Srīdhara an Apabhraṁśa scholar of the 12th century in his Pāśaṇāh Cariu[1]. Similarly in the Śāstra Bhaṇḍār of Jaina temple Terapānthī, Jaipur there is a manuscript called "Rājavanśa Varṇan" which presents a complete description of the rulers of Delhi from the Pāṇḍavas onwards. It gives years and months of the reign of various rulers. For example about Prathavi-Rāja of Delhi, the author says :—

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1. विक्कमणरिंद सुपसिद्ध कालि, ढिल्ली पट्टणि धणकणविसालि ।
सणवासी एयारहसएहि, परिवाडिए वरिंसह परिगएहि ।
कसणट्ठमीहि आगहणमासि, रविवारि समाणिउ सिसिरआसि ।''

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पृथ्वीराज महीपालः क्रमात् षोडशवत्सरः ।
एकविंशदिनास्तत्र मासेकघटिकां त्रयं ।।७।।

In the same way, the manuscript of Pāti Śāhikā Beorā narrates the reasons of downfall of Prathavi Rāja as follows :—

तव राजा पृथीराज संजोगता परणी । जीह राजा कैसा कुल सौला १६ सूरी का १०० हुआ त्याके भरोसे परणी ल्यायो । लडाई सावता करी । पणी राजा जैंचद पूंगलो पूग्यो नहीं । संजोगता सरूप हुई । तहि के बसी राजा हुवो । सौ म्हैला ही का रहो । महीना पंदरा बारा ने नीसर्‌यो नहीं ।

We find references not only to the rulers of Delhi but also to rulers of states, Governors of provinces and districts and big Jāgīrdārs. Information about the rulers of various Rājpūt states of Jaipur, Bīkāner Udaipur, Būndī, Kotāh, Bharatpur and others can be collected. The references show that some of the Rājpūt rulers and administrators were great patrons of literature and art and under their rule, several manuscripts were copied. They encouraged scholars and patronized them.

Apart from the independent historical works, there are several works in which the authors make casual or incidental references which sometimes also prove helpful.

Banārsīdāsa, a famous poet of 17th century makes brief but correct references to Akbar and Jahāngīra and Śāhjahān in his "Ardha Kathānak" a life history of the poet himself :—

संवत् सौलहसै वासठा,
आयो कातिक पावस नठा ।
छत्रपति अकबर साहि जलाल,
नगर आगरे कीनो काल ।।२४६।।

आई खबर जौनपुर:मांह,
प्रजा अनाथ भई विनु नांह ।
पुरजन लोग भए भयभीत,
हिरदै व्याकुलता मुख पीत ।।२४७।।

In the Ṣaṭmālā Varṇan a Hindī work of 1764 A. D. the poet Śrutasāgar gives an enlogic description of Bharatpur and its founder Surajmal.

देस काठहड विरजि में, वदनस्यंघ राजान ।
ताकै पुत्र है भलौ, सूरिजमल गुणधाम ।।

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तेजपुंज रवि है भलो, न्यायनीति गुणवान,
ताको सुजस है जगत में, तपै दूसरो भान ।।
तिनह जु नगर बसाइयो, नाम भरतपुर तास ।
सा राजा समदिष्टि है, पर विच्यार उपवास ।।

Mannā Lāla, a scholar of Jaipur wrote "Caritrasāra" in the year 1814 A.D. and at the end of the, work he describes Jaipur as follows :—

तहां सवाई जयपुर नाम, लसत नगर रचना अभिराम ।
वहु जिन मन्दिर सहित मनोग्य, मानूं सुरगण बसने जोग्य ।।४।।
जगतसिंह राजा तसु जांन, कंपत अरिगन करे प्रनाम ।
तेजवंत सवंतन विशाल, रीझत गुनजन करत निहाल ।।५।।

Jagat Rām, the writer of 'Padmanandi Panca-vinśati' writes about Aurangzeb :—

नवखंड में जाकी आंन, तेजवंत दीपै जिम भांन ।
राज करे श्रीअवरंगसाहि, जाकैं नहीं किसी परवाहि ।।

Lohaṭ a famous poet of Hindī literature completed his Yaśodhar Caupai in the year 1664 A. D. He gave some description of the Rāja of Būndī named Bhāvsingh in the following way :—

बूंदी इन्द्रपुरी जखिपुरी कि कुवेरपुरी,
रिद्धि सिद्धि भरी द्वारिका सी धरी घर में ।
धोलहर धाम घर घर में विचित्र वाम,
नर कामदेव जैसे सेवे सुखसर में ।
वापी वाग बारूण बाजार वीथी विद्या वेद,
विवुध विनोद बानी बोले मुखि नर में ।
तहाँ करै राज भावस्यंघ महाराज,
हिन्दुधर्म लाज पातिसाही आज कर में ।

There are hundreds of the references in the Praśastis of the texts written by the Jaina authors.

Apart from the historical references about the rulers, there is a material for the Jaina Devāns and Administrators of States like Jaipur, Jodhpur. Bīkāner, Udaipur and Būndi. Jainas occupied high posts in the States and always remained

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loyal to their Rulers. The Devāns and Administrators served the Rulers not only in the time of peace and prosperity but also in the time of war and troubles.

For the history of some ancient cities and towns not only of Rājasthān but also of India, the manuscripts preserved in these bhanḍārs, can supply material because in the most of the praśastis the names of the cities and towns are invariably mentioned and some descriptions supplied.

LITERARY CENTRES

The rulers of Rājasthān States took great interest in literature and patronised poets and scholars. Cāraṇas and Bhāṭs who were court poets created poetic literature. In the States there were Grantha Bhanḍārs or Pothīkhānās established by these rulers. Such bhanḍārs are of great importance and exist in Jaipur, Alwar, Udaipur & Bīkāner etc. The capitals of these States were the literary centres as the prominent scholars used to live in the Darbārs of these Rājpūt rulers. In the ancient time the cities like Campāvati, Toḍārāisingh, Mālpūrā, Cittor, Nāgaur, Mertā, Āmer, Ranthambhore, Mānḍalgarh and Kumbhalgarh etc. were main centres.

But apārt from these libraries patronised by the rulers, there were several literary centres which were related to Jainas. These literary centres were generally called the Grantha Bhanḍārs where the work for writing of new works and copying out the old ones used to be done by the scholars. These Grantha Bhanḍārs or literary centres were under the spiritual heads of Jaina Church or Scholars of high calibre. Jaisalmer, Nāgaur, Ajmer, Bārān, Fatehpur, Āmer, Kotāh, Ranthambhore, Dūngarpur were the centres under the Bhaṭṭārakas or Jatīs while the Bhanḍārs of Sāngāner, Jaipur, Būndī, Campāvati, Udaipur and Sāgwārā were under the scholars who were generally requested by the house-holders to compose works for the laity.

These Grantha Bhanḍārs remained the centres of literary activities of many scholars. Padmanandi, Hariṣeṇa (10th Century), Hari Bhadra Sūri, Āśādhar (13th century), Bhaṭṭāraka Sakal Kīrti (15th century), Bhuwan Kīrti (16th centuty), Śubha Candra (16th century), Rājmalla (16th century), Ṭoḍarmal (18th century), Jaya Candra (19th century) and hundreds of others composed new works sitting in these bhanḍārs. The work of copying out the manuscripts was also continuously done for years together in the bhanḍārs of Ṭoḍārāisingh, Mālpurā, Jaisalmer, Nāgaur, Ajmer, Āmer, Campāvati etc. We shall now give a short description of the literary centres which flourished in the past but at present have no grantha bhanḍārs or have small and insignificant collections.

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ĀMER

Its real name was Āmbara[1] which is said to have been founded by Ambārisi son of Māndhātā. It is also said that Āmer is a corruption of Ambarīṣanagar. The other name of the old city is Ambāvati. Mahātmā Dhanrāja used the same word in his Praśasti of, Karma Kānḍa written in the year 1700. According to the 'Āmer Rājās Paṭṭāvali[2]', it was made a capital in the year 1192 A.D. by Rāja Kilāṇ. It was also famous by the name of Āmragarh. During the reign of Rājā Mānsingh it acquired a prominent place in the Rājpūt States. Rāja Mānsingh made Dilārāma Garden at the foot of Āmer Palace or Fort. There is a temple of Kālī who was brought by the same Rāja from Bengal and which is also famous by the name of Ambā.

Āmer remained also a centre of Jainas. There are 8 old Jaina temples in the city and temple of Neminātha called Sāṁwalā Bābā kā Mandir is the oldest one. A Grantha Bhanḍār was also established when the temple was constructed. It developed in the time of Bhaṭṭāraka Lalit Kīrti (16td century). In the year 1559, Pāndāva Purāṇa[3] was copied by Śāh Nemā and presented to Manḍalācārya Lalit Kīrti. There are several manuscripts in the Grantha Bhanḍār of Āmer, Jaipur and other places which were copied in this city. Some of the manuscripts copied in this city are as follows :—

(1) In the year 1554 A. D. Jindatta Carita[4] of Panḍit Lakhu was copied. Rājas Bhārmalla was then the ruler of the city.

(2) Harivanśa Purāṇa[5] was got copied by Shrimati Khemi for the presentation to Manḍalācārya Lalit Kīrti in the year 1559 A. D. Rājā Bhārmalla was the Ruler of the city.

(3) Vaḍhamān Kathā[6] of Jaymitrahala, an Apabhraṁśa poet, was copied in the year 1598 A. D. in the Neminātha Jaina temple. Rāja Mān Singh was the Ruler of Āmer at that time.

(4) In the year 1640 A.D. Samayasāra Kalśā[7] was copied under Mahārāja Jaisingh.

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1. Arch Survey Report Vol. 2.
2. Praśasti Sangrah—Āmer Śāstra Bhanḍār, Jaipur. 8
3. to 5. Ibid.
6. Grantha Bhanḍār, Jaina Temple Pāṭodī, Jaipur.
7. Ibid.

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Not only where the manuscripts copied but there had been Scholars who contributed several works to this city. Bihārilāl, a famous Hindī poet wrote Bihārī Satsai in the Āmer City. Nemicandra composed Harivanṣapurāṇa in the year 1712 A.D. in Hindī. He describes Āmer in the following manner :—

अंबावती गढ सोभिता, गिर बिच बसै अपार।
कोट बुरजि अरू कांगुरा, दरवाजा बहु सार ।।३।
बाजार सोहे चौपडि तणां, विधिध वस्त अपारतो।
पाटंबर भरिया सवै, मणि मोती परवारतो ।।४।।
कोलग सोभा वरणइ, गली गली सोभो बाजारतो।
अन धन कपडा स्यो भर्या, भरि वेचे ले मोल आइतो ।।५।।
महिलां की पंकति सौभिति, सप्त भूमि उपरि विस्तार तो,
मैडी चौवारा अति घणा, नर नारी देवकुमार तौ ।।६।।

—Āmer Śāstra Bhaṇḍār–Jaipur.

Ajayarāja was the another poet who wrote more than 20 works in Hindī. He was 18th century poet. In his Neminātha Caupai (1741 A.D.) he gives a beautiful description of Āmer :—

अजयराज इह कीयो बखाण, राज सवाई जयसिंह जाण।
अंबावती सहरे सुभ थान, जिन मन्दिर जिम देव विमाण।।
नीर निवाण सोहे बन राई, बेलि गुलाब चमेली जाइ।
चंपो मरवो अरु सेवति, यौ हो जाति नाना विध कीती ।।
बहु मेवा बहुविधि सार, वरणत मोहे लागे वार।
गढ मन्दिर कछु कह्यो न जाय, सुखिया लोग बसै अधिकाइ।
तामे जिन मन्दिर इम सार, तहां विराजे श्री नेमिकुमार।
स्याममूर्ति सोभा अति घणी, ताकी वोपमा जाइ न गणी ।।

Dīpa Canda Kāslīwal was a Hindī prose writer of 18th century. He lived Sāngāner for some time but afterwards he left that city and began to live in Āmer. He completed his Cidavilāsa in the year 1723 A.D. at Āmer. He mentioned the same at the end of the work :—

यह ग्रन्थ दीपचन्द साधमी कीयो है वास सांगानेर। आमेर में आये तब यह ग्रन्थ कियो संवत् १७७९ मिति फागुण बुदी पंचमी को यह ग्रन्थ पूर्ण कियो।

The other poets and scholars related to Āmer City are Surendra Kīrti (17th century), Khuśāla Cand Kālā (18th century), Thānsingh (18th century) and Devendra Kīrti (18th century).

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Thānsingh in his "Subudhi Prakāśa" wrote the following description of Āmer City :—

तामधि अंबावति पुरसार, चौगिरदां परवत अधिकार ।
वस्ती तल ऊपरी सांघनी, ज्यौ दाडिम बीजन तैं बनी ।।
ताको जैसिंघ नामा भूप, सूरजवंस विषै जु अनूप ।
न्यायवंत बुधिवंत विसाल, परजापालक दीनदयाल ।

Bhaṭṭāraka Surendra Kīrti wrote Ādityavār Kathā a Ḥindī poem in the year 1687 A.D, a manuscript of which is preserved in the Śāstra Bhanḍār of Jaina Tample Badhicand. The other Bhaṭṭārakas Jagat Kīrti and Devendra Kīrti were also great lovers of literature and some manuscripts which were got written on the initiative of these Bhaṭṭārakas are preserved in the Āmer Śāstra Bhanḍār, Jaipur.

Nand Rāma was a non-Jaina poet. He wrote a Paccīsi in the year 1667 A.D. in the Āmer City. He gave his own description in the following lines :—

नंद खंडेलवाल अंबावति को वासी ।
सुत बलराम गोत है रावत, मत है कृष्ण उपासी ।।२४।।

Āmer remained the centre of Bhaṭṭarakas for a long time. The first who established the Bhaṭṭāraka Gadi in the year 1665 A. D. was Surendra Kīrti[1] and the other two Bhaṭṭārakas sat on this Gadi also in Āmer.

2. ĀVĀN

It is an old town in the Tonk District Previously it was a Jāgīr town. In the sixteenth century this place was a literary centre of the Jainas. Varānga Carita[2] of Bhaṭṭāraka Vardhamāna Deva was copied in the year 1527 A.D. In the year 1536 there had been a great Pratiṣṭhā ceremony of Jaina Tīrthankar Lord Neminātha under the guidance of Mandalacarya Dharmacandra. There is a big inscription in Jaina temple of Mahārājā [Surya Sena of Solanki dynasty. In it the names of the two princes namely Prathvi Rāja and Puraṇa Malla have been mentioned. On a small hill near town, three statues of Bhaṭṭaraka Prabhā Candra, Jina Candra and Dharma Candra were erected.

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1. Bhaṭṭāraka Paṭṭāvali—Āmer Śastra Bhanḍar, Jaipur.

2. Āmer Śāstra Bhanḍār, Jaipur.

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Though it was an important centre there is no Grantha Bhanḍār at present in its temple, when its adjacent towns such as Dūṇi, Rājmahal and Uniyārā have some sort of manuscript collections. It is possible that the manuscript written in the village might have been removed by the Bhaṭṭārakas to some other places.

3, BAIRĀṬH

It is a town 41 miles to the north of Jaipur City. It was the capital of Virāṭa Rāja, King of the Matsya-deśa where five Pāṇḍavas lived in hiding for one year. The Pāṇḍu hill at Bairāṭh which has a cave called Bhimgupta, contains an inscription of Aśoka. In the 16th century, there was here a great Hindī scholar called Paṇḍit Rājmall. He composed Lāṭī Samitā on the request of Sāhu Phamen. At the same time the elder brother of Sāhu Phamen constructed a big Jaina temple.

तत्रायस्य वरो सुतो वरगुणो न्योताह्व सघाधिपो ।
येनैतेज्जिनमन्दिरस्फुटमिह मोत्तुंगमप्येद्भुतं ॥
वैराटनगरे निधाय विधिवत् पूजाश्च बह्वयः कृतः ।
अत्रामुत्र सुखमदः स्वयशसः स्तंभसभारोपितः ॥

—Lāṭī Saṁhitā p. 73

And in the same temple Bhaṭṭāraka Somasena composed Rāma Purāṇa[1] in Śak Saṁvat 1656 in which he described the town in the following lines :—

वैराटविषये रम्ये जितुरनगरे वरे मन्दिरे ।
पार्श्वनाथस्य सिद्धो ग्रन्थः शुभे दिने ॥

Manuscript of Gyānārṇava was copied in the year 1619 A. D. while Balbhadra Purāṇa of Raidhu Kavi, a work of Apabhraṁśa language, was copied in the year 1673 A.D, by Śrī Prema Rāma on the request of Kusāl Singh. The first manuscript is in the Śāstra Bhanḍār of Jaina Tholia temple Jaipur while the latter one is in the Śāstra Bhanḍār of Jaina temple Pāṭodī of Jaipur.

4. BŪNDI

Būndī is an old town of Rājasthān and is situated 20 miles west of Kotāh. Būndī was the capital of former Būndī State. The area of Kotāh, Būndī and

1. Āmer Śāstra Bhanḍār, Jaipur.

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Jhalawar is called Hāḍauti Pradeśa. For centuries the rulers of Būndī played a prominent part in this region and the mughal Empire.

Bundī also remained a literary centre for a long time specially in 17th 18th, and 19th centuries. Padmanābha, a Rājasthāni poet of 17th century has given a description of the city in his work Yaśodhara Caupai :—

बूंदी इन्द्रपुरी जखिपुरी कि कुवेरपुरी,
रिद्धि सिद्धि भरी द्वारिका सी धरी धर में ।
धौलहर धाम घर घर में विचित्र वाम,
नर कामदेव जैसे सेवे सुखसर में ।
वापी बाग बारूण वाजार बीथी विद्या वेद,
विबुध विनोद बानी बौले मुखि नर में ।
तहां करै राज राव भावस्यंघ महाराज,
हिन्दु धर्म लाज पातिसाहि आज कर में ।

Dilā Rāma was another Jaina Hindī writer of the 18th century. He wrote a description of Bundī in his Dilā Rāma Vilās[1] and Ātmadwādasi[2] which was completed in Saṁwat 1768 (1711 A.D.) as follows :—

बन उपवन चहुं नदंन से मधि, गिर मेर नदी गंग सम सोमहि बढावति ।
अतुल विलास में वसय सवै. धनपति धन भोन भोंन रंभातिय गावति ।
महल विमान सभा सुरमधि राजै, राव बुद्ध छंद जिम जाके निति लछिसआवती ।
ग्रन्थनि में सुनियन नैननि को अभिलास, पूजत लखै ते ऐसी बूंदी अमरावती ।।

Dilā Rāma in his next work "Vrat Vidhāna Rāso[3]" a work of describes 1710 A.D. the city in the foilowing way :—

अहो बूंदी जी नग्र हाडा तता थान, राज करे बुधसिंह कुल भानु ।
पौन छत्तीस लीला करे, गढ अरू कोट वन उपवन वास ।।
महल तलाव देवल छत्रां, श्रावक धर्म चले वहु भांय ।।

In the end of the 18th century there was again a poet named Hīrā who composed Nemi–Vyāhalo in the year 1791 A. D. At the end of his work he has written some lines about Būndī which run as follows :—

1. Āmer Śāstra Bhandār, Jaipur.

2. to 3. Ibid.

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सरल अठारासै परमाण, ता पर अडतालीस बखाण ।
पौष कृष्ण पांचै तिथि आण, वार वृहस्पति मन में आण ।।
बूंदी को छै महा सुभथान, तामें नेम जिमालय जान ।
ती मध्ये पंडित वर भाग, रहै कवीश्वर उपमा गाय ।।

Apart from the original works, copies of several works were made. Manuscript of Samyaktva Kaumudi was copied in the year 1503 A.D. It was called by the name of Vrandāvati capital of Hāḍa Rājputs in a manuscript of Gyāna Sūryodaya Nāṭaka preserved in Āmer Śāstra Bhanḍār, Jaipur, Ātmānuśaṣan was copied in the year 1791 A. D. in Neminātha Jaina temple. Some of the manuscripts which were copied in the Būndī City are as follows :—

S. No.	Name of Manuscripts	Language	Year
1.	Rāma Vinoda	Hindī	1673 A.D.
2.	Carcāsāra Sangrah	,,	1677 ,,
3.	Rāmapurāṇa by Somasena	Saṁskrit	1800 ,,
4.	Samavasaraṇa Pūjā	Hindī	1810 ,,
5.	Sudarsaṇa Carita by Vidyānandi	Saṁskrit	1816 ,,
6.	Ādipurāṇa by Sakalkīrti	–do–	1853 ,,
7.	Yaśodhra Carita	–do–	1854 ,,
8.	Nemi Purāṇa by Bhāgacanda	Hindī	1904 ,,

From the manuscripts found in the Śāstra Bhanḍār, it appears that in the past the city remained a great literary centre. There was every facility for scholars to write and copy out manuscripts. For this work the temples of Nāgadī (Neminātha) and Ādinātha were the main centres as in the Grantha bhanḍārs of these temples, implements for copying out the manuscripts have been found.

5. RANTHAMBHORE, ŚERGARH AND SAWĀIMĀDHOPUR

The fort of Ranthambhore was a centre of literary activity from the very beginning. There were several Jaina temples and one of them still exists there. The image of this temple is considered to be of the 12th century of Vikram Era. There is no Śāstra Bhanḍār at present but the copies of the manuscripts available in other Grantha bhanḍārs show that in the past this fort was a centre of literary

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activity. Jinadatta Carita, an Apabhraṁśa work of Lākhu, was copied here in the year 1549 A.D. in Śāntinātha Jaina temple of the fort and presented to Bhaṭṭāraka Lalit Kīrti. Khidarkhān was then the Governor of the fort. The manuscript is preserved in the Grantha bhanḍār of Jaina Ṭholiā temple. Brahma Rāymall a famous Hindi poet of 16th century wrote Srīpāla Rasa in the year 1583 A. D. According to him the Ranthāmbhore[1] was full of wealth in the time of Akbara, Emperor of Delhi. In this work he describes Ranthambhore in detail. Panḍit Jinadāsa lived near the Ranthambhore fort and wrote Holī Carita[2] in the year 1551 A.D.

Gachācāra Sūtra was copied in the year 1587 A.D. by Pūraṇamal Kāyastha in the fort. The manuscript is at present placed in the Śāstra Bhanḍār of Sūrat.

After Ranthambhore, Sawaṃādhopur was founded by Mahārājā Sawāi Mādhosingh in the year 1768 A.D. and the population which was previously on the fort settled down under the foot of the fort which is about 10 miles from here. Campārāma a Hindī scholar translated Bhadra Bāhu Carita in Hindī in the year 1811 A.D. He refers to himself[3] at the beginning of the work.

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1. हो रणथभ्रमर सोभो कविलाम, भरिया नीर तान चहुपास ।
वाग बिहर बावडी घणी हो, धन कन संपत्ति तणो निधान ।
साहि अकबर राजह हो, सोभा घणी जिसो सुर पान ।।२।।

2. श्री रणस्तंभसद्दुर्गे समीपस्थे सखप्रदे ।
नानावृक्षैः समाकीर्णे सरोभि- सरुजैस्तथा ।।५८।।
जिनागारयुते रम्ये नवलक्षपुरे शुभे ।
वासिना जिनदासेन पंडितेन सुधिमता ।।५९।।
दृ ट्वा पूर्व्वकथामेकपंचाशत :५१: श्लोकसंयुता ।
पुरे सेरपुरे शांतिनाथचैत्यालये वरे ।।६०।।
वसुखकायशीतांसुमिते :१६०८: संवत्सरेतथा ।
ज्येष्ठमासे सितेपक्षे दशम्यां शुक्रवासरे ।।६१।।

3. देश ढूंढाहड मध्यपुर माधव सूवस्थान ।
जगतसंघ ता नगरपति, पातल राज महान ।।३।।
तहां वसै इक वैश्य शुभ हीरालाल सुजान ।
जाति श्रावक न्याति में, खंडेलवाल शुभजान ।।४।।
गोत भांवसा फुनि धरे, परम गुनी गुण धाम ।
तिनके अति मति दीन सुत उपनो चंपाराम ।।५।।

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The place near Ranthambhore was also called Sherpur or Shergarh. Some population pertaining to the fort also lived under the foot. Bhāvasangrah[1] was copied in the year 1552 A.D. while Holi Reṇuka Carita[2] was copied in the year 1551 A.D. by Sah Karmaṇa and presented to Ācārya Lalit Kīrti.

In the manuscript of Pārśwanātha Cariu[3] of Srīdhar, Sherpur has been called as the Branch of Ranthambhore fort. Thus the Ranthambhore fort and its adjacent areas which are called Shergarh and Sawāimādhopur remained literary centre for many years.

6. CĀKSŪ

Cāksū which was famous by the name of Campāvati in the ancient times remained a great centre of learning for a long time. Under the Solanki Ruler Rāmacandra and the feudatory ruler of Sangrāma Sinha it remained the seat of learning and Jaina literature flourished exceedingly. The earliest manuscript which was copied in Campāvati belongs to the year 1461 A.D. There are hundreds of the manuscripts which were copied here, are at present available in the various Bhaṇḍārs of Rājasthān. It was the birth place of the several scholars and poets. Nathmal, a Hindī, poet of 17th century describes city in his 'Vanka Cora Dhandatt Kathā[4]' as a prosperous town.

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1. Āmer Śāstra Bhaṇḍar, Jaipur.
2. Śāstra Bhaṇḍār Jain temple Pāṭodi, Jaipur.
3. Āmer Śāstra Bhaṇḍār, Jaipur.
4. Śāstra Bhaṇḍār, Ṭholiā Jaina temple, Jaipur.

पढ़सी सुणसी जे नर कोय, क्रम क्रम ते मुक्ति ही होय ।
सहर चाटसू सुवस वास, तिहपुर नाना भोग विलास ।।२७७।।
नवसे कूवा नवसे ठाय, ताम पोखरी कह्या न जाय ।
तामे बडो जगौली राव, सबै लोग देखण को भाव ।।२७८।।
पैडीत माहि बणी चौकोर, नीर भरे नारी चहुं ओर ।
चकवा चकवी केल कराहि, वाधिक ताहि नहीं दुख दाय ।।२७९।।
छत्री चौंतरा बैठक घणी, अर मसजद तुरका की वणी ।
चहुंधा रूष वृक्ष चहुं छाय, पंथी देखि रहे बिस्माय ।।२८०।।
चहुधा घाट अधिक बणाय, पीवै संग बछा अर गाय ।
सहर वीचि तें कोट उनंग, ताहि बुरज अतिवणी सुचंग ।।२८१।।

Contd.....

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Vūca Rāja a famous Hindī Jaina writer of the 16th century who also wrote more than 10 works in Hindī lived here some time. The manuscript of Samyaktva Kaumudi[1] was presented to him by Śrāvaka Kāmā and his wife Karmāde in the year 1525 A.D.

In Saṁvat 1583 (1526 A.D) Candra Prabha Carita[2] of Yaśah Kīrti was copied in this town then known as Campāvati. Rāṇā Sangrām Singh stated to be the ruler and Rao Rāma Candra as an Administrator. This manuscript exists at present in Āmer Sāstra Bhaṇḍār, Jaipur.

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(4) Contd.....

चहुंधा खाई भरी सुभाय, एक कोस जाणी गिरदाव ।
चहुंधा वणे अधिक बाजार, वसै वणिक करै व्यापार ॥२८२॥
कोई सोनो रूपो कसै, कोई मोती माणिक लसै ।
कोई वेचे टका रोक, केई वजाजी रोका ठोकि ॥२८३॥
कोई परचूना वेचे नाज, केई एकठे मेले साज ।
केई उधार दाम की गांठि, केई पसारी मांडे हाटि ॥२८४॥
च्यार देव ए जिणवर तणा, ता महि त्रिव बढो अति घणा ।
करे महोछे पूजा सार, श्रावक लीया मव आचार ॥२८५॥
वाई जती रहण को जाव, उनही हार दीजै करि भाव ।
और देहुरे वैसनु तणा, धर्म करै सगला आपणा ॥२८६॥
नौरंगसाहि राज ते घरे, पौण छतीसों लीला करे ।
कहूं चौवा चंदन महकाय, कहूं अगरजा फल विसाय ॥२८७॥
नगर नायका सोभा घरे, पानु नवु रचित बोली करे ।
ऐसो सहर और नहीं सही, दुखी दलिद्री दीसे नहीं ॥२८८॥
हाकिम से मदारखां सही, और जोर कोउ दीसै नहीं ।
पाले परजा चाले न्याय, सीलवंत नर लाभ कहाय ॥२८९॥
सवत् सतरासै पचीस, अषाड वदी जाणो वर तीज ।
वारज सोमवार ते जाणि, कथा संपूर्ण भई परमाण ॥२९०॥
पढसी सुणसी जै नर कोय, ते नर स्वर्ग देवता होय ।
भूल चूक कहीं लिखयो होय, नथमल क्षमा करो सब कोय ॥२९१॥

1. संवत् १५८२ वर्षे फाल्गुण सुदी १४ शुभदिने श्रीमूलसंघे बलात्कारगणे सरस्वतीगच्छे नंद्याम्नाये श्रीकुन्दकुन्दाचार्यन्वये भट्टारक श्री पद्मनन्दिदेवातत्पट्टे भट्टारक श्री शुभचन्द्रदेवातत्पट्टे भट्टारकजिनचन्द्रदेवातत्पट्टे भट्टारक प्रभाचन्द्रदेवा दाम्नाये चंपावतीनामनगरे महाराव श्री रामचन्द्रराज्ये खंडेलवालान्वये.....इदं शास्त्रं लिखाप्य कर्मक्षयनिमित्तं ब्रह्मवूचाय दत्तं ।

2. Āmer Śāstra Bhaṇḍār, Jaipur.

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There is another manuscript of Sāgār Dharmāmrata[1] in the Śāstra Bhandār of Jaina Terāpanthi temple Jaipur which was copied in Saṁvat 1585 (1528 A.D). This manuscript also gives the same information about the city. But in the manuscript of Vaddhamāṇa[2] Kahā which was copied one year earlier than the manuscript of Sāgār Dharmāmrata, the ruler's name is Rāma Candra Solanki.

Cāksū was a literary centre in which there was a good arrangement for copying out the manuscripts and thus the town was the centre place of scholars. In the 15th, 16th and 17th century, several manuscripts were written and sent to various places of Rājasthān. Some of the manuscripts which were copied in this town are follows :—

(1) Upāsakādhyayan[3] of Vasunandi was copied in Saṁvat 1623 (1566 A D.) At this time the town seems to have come under Āmer as name of the Ruler has been named as Bhārāmalla.

(2) Ṣat Pāhud[4] with the commentary of Śrutasāgar was copied in the year 1537 A.D. The manuscript exists at present in the Āmer Śāstra Bhandār, Jaipur. This was also got written by Nāthamal.

(3) After eight years the above work[5] was again copied in 1545 A.D. in the Pārśvanātha temple under the guidance of Mandalācārya Dharmacandra.

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1. मंडलाचार्यश्रीधर्मचन्द्राम्नाये खंडेलवालान्वये चंपावतीवास्तव्ये रावश्रीरामचन्द्रसोलंकीराज्ये पाटणी गोत्रे साह कान्हा इदं शास्त्रं लिखापितं ।

2. संवत् १५८४ वर्षे चैत्र सुदी १४ शनिवारे पूर्वनक्षत्रे श्री चंपावतीकोटे श्री संग्रामस्य राज्ये राइ श्री रामचन्द्रराज्ये ।

3. संवत् १६२३ वर्षे पौष वुदी २ शुक्रवासरे श्री पार्श्वनाथचैत्यालये गढचंपावतीमध्ये महाराजाधिराज श्रीभारमलकछवाहाराज्ये श्रीमूलसंघे बलात्कारगणे सरस्वतीगच्छे कुंदकुंदाचार्यन्वये.....एतेषां मध्ये इदं शास्त्रं लिखापितं शीलशालिनी देवगुरूभक्ति बहूश्रीजैसिरी अर्जिका श्रीमुक्तिदत्त ।

4. संवत् १५९४ वर्षे महासुदी २ बुधवारे श्रवणनक्षत्रे श्रीमूलसंघे बलात्कारगणे.....धर्मचन्द्रदेवाम्नाये खंडेलवालान्वये चंपावतीनगरे राठौडवंशे रावश्रीवीरमराज्ये बाकलीवालगोत्रे सं० तीकी भार्या दूनी.....पुत्र नथमल इदं शास्त्रं लिखापितं ।

5. संवत् १६०२ वर्षे वैशाख सुदी १० तिथौ रविवासरे उत्तराफाल्गुननक्षत्रे राजाधिराजशाहआलम राज्ये नगरचंपावतीमध्ये श्रीपार्श्वनाथचैत्यालये श्रीमूलसंघे नंद्याम्नाये बलात्कारगणे सरस्वतीगच्छे भट्टारकश्रीकुंदकुंदाचार्यान्वये भट्टारकश्रीपद्मनन्दीदेवास्तत्पट्टे भट्टारकश्रीशुभचन्द्रदेवास्तत्पट्टे भट्टारकश्रीजिनचन्द्रदेवास्तत्पट्टे भट्टारकश्रीप्रभाचन्द्रदेवास्तत् शिष्यमंडलाचार्य श्री धर्मचन्द्रदेवास्तदाम्नाये खंडेलवालान्वये...।

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(4) Śripāla Carita[1] of Panḍit Narsena was written by Vidyā Bhuṣaṇa in Saṁvat 1632 (1575 A.D.). The city has been named both as Cāṭsu and Campāvatī.

(5) Dharma Praśnottora Śrāvakācāra[2] was copied in Saṁvat 1633 (1576 A.D.) in Ādinātha Jaina temple. Mahārāja Bhagwāna Dāsa of Āmer has been stated as a Ruler.

7. SĀMBHAR

Sāmbhar is a very old city in Rājasthān. It is situated at a distance of 7 miles from Phulera Junction in the Ājmer Division of Rājasthān. It was the capital of Sapāda Lakśa[3] and was called Śākambhari. It is situated on the lake side, now a days is known by the name of Sambhar Lake. It was under the Cauhāna Rājpūts till the 12th century[4]. It remained a great political centre for about one thousand years and when Prithavi Rāja III was defeated by Mohammad Ghorī, it ceased to be an independent State and fall successively into the hands of different rulers. Before the formation of Rājasthān it was under Jaipur and Jodhpur States.

In the 17th century there had been one Hindī Scholar Śāh Lohat who composed Yaśodhar Caupai[5] in Saṁvat 1721 (1664 A.D.). He gave some description of Sāmbhar in the end of his book which runs as under :—

श्रीभागस्यंघ हिदंवानपति, छत्रतिलक सुभ सिरघस्यौ ।
सांभरि नरेस राजे तखत, बखत दसुं दिसउ धरचो ॥८॥
मही अडोल मेर सम राव, दिन दिन बधौ चौगिनी आव ।
चंद सूर घर सेष महेस, तौ लग राज भोगवो देस ॥९॥
घर घर वृधि वधावा होइ, कांन पड्यो नविसुन जे कोई ।
तिनके राज सुखी सब लोग, जानैं पान फून रस भोग ॥१०॥

In the Saṁvat 1786 (1729 A.D.) Ādipurāṇa[6] of Jinasenācārya was copied by Ghisīlāl,

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1. Āmer Śāstra Bhanḍār, Jaipur.
2. Ibid.
3. Rājputānā kā Itīhāsa by G. S. Ojha. p. 2
4. Praśasti of Harṣanātha Mandir of Śekhāwati of 973 A.D.
5. Āmer Śāstra Bhanḍār, Jaipur.
6. Ibib.

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8. SĀNGĀNER

Sāngāner, an old town of the former Jaipur State is 8 miles from Jaipur City. Before the foundation of the Jaipur City, it was a prominent business and literary centre of Rājasthān. It remained under the Rulers of Āmer. There is a Jaina temple called temple of Sanghījī which was constructed in the 12th century. This temple was a seat of literary activity. There were also other Jaina temples, manuscripts of which were transferred to Śāstra Bhandārs of Jaipur.

From 16th to 19th century the town remained a centre of literary activity. It was the birth place of several poets and scholars such as Khuśāl Canda Kālā (17th century), Jodhrāja Godīkā (17th century) Kiśana Singh (18th century) etc. etc. Brahma Rāymalla, a 16th century poet, settled down here and composed some Hindī works. He describes Sanganer in his Bhaviṣya Datta Kathā about as under :—

देश ढूंढाहड सोभा घणी, पुजै तहां आलि मण तणी ।
निर्मल तलै नदी वहु फिरे, सुख से बसै बहु सांगानेरि ।
चहुंदिसि बण्या भला बाजार, भरे पटोला मोती हार ।
भवन उत्तुंग जिनेश्वर तणा, सौभे चंदवा तोरण घणा ।
राजा राजै भगवतदास, राजकंवर सेनहि बहुतास ।

Kishan Singh, a poet of 18th century lived here and wrote Kriyā Koṣa[1] in the year 1727 A.D. His other works are Punyāsrava Kathā Koṣa, and Caubisa Dandaka, etc. Poet Hemarāja also lived here for some time and after-wards he went to Kāmā where he composed Dohā Śataka.

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1. सत्रहसै संवत् चौरासिया सु भादों मास,
वर्षा रिति श्वेत तिथि पुन्यो रविवार है ।
सतिविषा रिषि घ्रति नाम जौग कुंभ,
समिस्यंघ को दिन समूहरत अति सार है ।
ढूंढारह देश जानं बसै सांगानेरि थांनं,
जैसिंह सवाई महाराज निति धार है ।
ताकै राजसमै परिपूरण की इह कथा,
भव्यन के हिरदै हुलास देनहार है ।।

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In the 17th century Jodhraja Godikā was a prominent scholar. He wrote more than 10 works in Sāngāner. He wrote a good description of Sāngāner[2] in his Pravacanasār (1669 A.D).

The town was also centre of social reforms. The Terāpanthī sect among the Digambaras flourished here under the patronage of Amarcanda Godīkā. Pannālāl who wrote Terā Pantha Khāndān, described the beginning of Ter pantha in the following way:–

पहले एक दिगंबर जानो, तातै श्वेताम्बर निकसानो।
तिन में ईकसि भई अति भारी, सो तो सब जानत नरनारी।
ताही मांहि वहसि अब करके, तेरहपंथ चलायो अडि के।

9. SĀGWĀRĀ

Sāgwārā is a town in the Dūngarpur District and is situated 26 miles south-west of the Dūngarpur City. It was the seat of the Jainas in that area and the Rulers of Dūngarpur were the pātrons of Jaina religion. Dūngarpur and Sāgwārā were therefore centres of the Jaina literary activity. The installation ceremony[1] on Bhaṭṭāraka Gādī of Bhaṭṭāraka Dharmakīrti was performed here. He wrote Praśnottara Srāvakācāra, Pārśva Purāṇa. Sukumāla Carita and Mūlācāra Pradīpa etc. Bhaṭṭāraka Sakal Kīrti[2] composed Ādinātha Purāna here.

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1. सत्रहसै छवीस सुभ, विक्रम साक प्रमान।
अरू भादों सुदि पंचमीं, पूरन ग्रन्थ बखान॥
सुनय धरमहि सुख करन, सबन भूपनि सिर भूप।
मागस्यंघ जयस्यंघ सुव, रामस्यंघ सुख रूप॥
ताकै राज सु चैन सौ, कीयो ग्रन्थ यह जोध।
मांगानेरि सुथान में, हिरदे धारि सुबोध॥
जौ कहूं मेरी चूक ह्वै, लीज्यौ संत सुधारि।
वरण छंद को देखि कै, गुण औगुण सुविचारि॥
यहां मिश्र हरिनाभ जी, रहौ सदा सुख रूप।
ताकी संगत जो करी, पायो काव्य सरूप।

1. Bhaṭṭāraka Paṭṭāvali of Śāstra Bhandār, Udaipur.
2. Sakal Kīrti Rāsa of Śāstra Bhandār, Udaipur.

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haṭṭāraka Śubha Candra wrote his Pānḍava Purāna[3] in the year 1551 A. D. in this city. Besides several manuscripts which were copied in Sāgwarā are at present preserved in the various Grantha Bhanḍārs. Some of the manuscripts written in this town, are as follows :—

(1) Jīwandhar Rāsa[1] was copied in the year 1582 A.D. by Brahma Śekhar for his own reading.

(2) Śabdārṇava Candrikā[2] of Bhaṭṭāraka Devendra Kīrti was copied in the year 1556 A.D. by Brahma Tejapāla.

(3) Ṣadāvaśyak was got written by some Guṇa Candra in 1582 A.D. for his own reading.

(4) There is a manuscript of Harivanśapurāṇa in Udaipur Grantha Bhanḍār which was written here in the year 1628 A.D. A Gutakā now in Śāstra Bhanḍār, Ajmer was also written here in 1635 A.D.

A letter[3] of historical importance was written in the year 1596 A.D. by Ācārya Guṇa Candra. Another such letter[4] was written by the same Ācārya in which it is mentioned that Ācārya Sakal Candra established the Bhaṭṭāraka Gāḍi in this town.

10. MERTĀ

Mertā is an old town of Rājasthān. In Saṁskrit it has been named as Mandāntak. According to the inscription of Vikram Saṁvat 894 Mertā was made a capital by the 8th predecessor of Nāgabhatta of Bāuk who was ruler of Māndava. There are two inscriptions of the 12th century here. Though they are newly constructed but some of the images installed there are of the 14th century. Several manuscripts were written here and at present they exist in the various Bhanḍārs Some of them are as follows :—

(1) Harivanṣapurāṇa of Jinasenācārya was copied in the year 1516 A.D. This is at present in the Grantha Bhanḍār of Jaina Temple, Pāṭodī, Jaipur.

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1. Āmer Śāstra Bhanḍār, Jaipur.

2. Śāstra Bhanḍār Sambhavanātha Temple, Udaipur.

3. to 5. Ibid.

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(2) In the year 1535 A. D. Ṣaṭkarma Granthāvacūri was copied in Mertā city. Rājādhirāja Viramdeva was the Ruler at that time. The manuscript is at present in the Parśvanātha Gyāna Bhanḍār Pāṭān.

(3) Aṇuvrata Ratna Pradīpa[1] was written in the year 1538 A.D. by Muni Puṇya Kīrti. Mālde Rathore was the Ruler at that time.

(4) Nandī Sūtra was written in the year 1572 A.D. by Caudhari Jodhpurā and at present exists in the Khambhāta Bhanḍār.

(5) Saubhāgya Pancami Kathā[2] which was composed by Kanak Kuśala and was revised by Panḍit Padma Vijay and Bhīma Vijay in the year 1598 A D. was copied in the same year by the three scholars at the request of Vinajung Sundar.

(6) Samyaktva Kaumudi was written in the year 1554 A.D. by Gyāna Tilak pupil of Karma Tilak for himself. This manuscript is at present in the Āmer Śāstra Bhanḍār Jaipur.

(7) Vaiyākaraṇa Bhuṣaṇam[3] was written in the year 1770 A.D. by Sundar Vijay and Mahipāla Carita[3] was also copied in the year 1738 A.D.

The City was also known by the name of Mertā Garh and has been referred to by the same name in many manuscripts, two of which are as follows :–

(1) Riṣi Prakaranam[4]—it was written in the year 1551 by Caritrodaya.

(2) Dīwālī Kalpa[5] was copied by Muni Jaysingha in the year 1619 A.D.

Thus from the above references it may be stated that Merta was once remained a great literary centre.

EDUCATIONAL CENTRES

The importance of the Jaina Grantha Bhanḍārs is not only from the historical and literary point but they are equally important from the educational point also. These Grantha Bhanḍārs were great educational centres also. In the big

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1. Śāstra Bhanḍār, Chāni.

2. to 4. Ibid.

5. Brihad Gyana Bhanḍār. Jaisalmer.

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centres like Āmer, Ajmer, Jaisalmer, Nāgaur, Sāgwāra, Bīkāner, there were arrangement for imparting education to the adults and children. After primary education the students were taught Prākrit and Saṁskrit. At least for every Jaina child, primary education was socially compulsory and after completing this education, the students used to read Grammar, Koṣa, Kāvya, Dramas and boooks of Philosophy. The books on Grammar, Koṣa and Kāvya were not restricted to works written by Jaina authors only, but the famous books on Grammar like Sāraswata, Siḍḍhānta Candrikā, Kātantra Rūpamālā etc. were also read. In lexicography, the books like Amar Koṣa and Nāmamālā of Dhananjaya were taught. In the Kavya literature, the Kāvyas written by poets like Kālidāsa, Bhārvi, Harśa etc. were often studied.

In this respect the services of Bhaṭṭārakas like Śubha Candra[2] (1393 to 1450 A.D.), Jina Candra (1450 to 1514 A.D.), Prabhā Candra (1514 to 1523 A.D.), Sakal Kīrti (15th century), Śubha Candra (16th century) Gyāna Bhūṣaṇa (16th century), Devendra Kīrti (17th century) etc. are remarkable. They were the main propogators of education. Under each of them there were hundreds of students getting education. Like Bhaṭṭārakas, Ācāryas also rendered same services towards 'enhancement of education.' There were hundreds of students under Ācārya Hema Candra receiving the education on various subjects. There was no systematic or classwise education but the students were educated on the basis of books.

In the Grantha Bhanḍārs, there are thousands of manuscripts which were presented to their Heads, so that they may be used by the students. Some of them are given below :—

(1) Candra Prabhā Carita[3] of Śubha Candra was presented to Ānanda Rāma for Bhagwāndāsa, the pupil at the Śāstra Bhanḍār of Lālsot in the 18th century.

(2) Jīwandhar Carita[4] of Śubha Candra was presented to Panḍit Padāratha for his study in the year 1579 A.D. at Sānkhanā Village by Sekha son of Śāh Udā.

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1. The History of Rājputānā by G. S. Ojhā Vol. I. p. 20.
2. Bhaṭṭāraka Sampradāya by V.P. Johrapurkara.
3. Āmer Śāstra Bhanḍār, Jaipur Praśasti Sangrah p. 8.
4. Ibid p. 15

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(3) Pradyumna Carita of Som Kīrti was written by Ācārya Devendra Bhūṣaṇa for his own study and his pupils Dayā Candra, Vardhamāna Vimaldāsa, Daulati Rāma, Riṣabha Dāsa, Gulab Canda, Bhagwāndāsa, Vīra Dāsa, Moti and Jagjiwan etc. in the year 1667 A.D. The manuscript is available in the Āmer Śāstra Bhanḍār at present.

(4) Panḍit Śiromaṇi Keśodsāa got written from Shri Kāyastha Puranmala for his study, the manuscript of Bhaktamar Stotra Vritti[1] in the year 1579 A.D.

(5) Padma Purāṇa of Raidhu was presented to one Jindo's wife by Śāh Agarmalla for her study. The manuscript was written by Panḍit Keso in the year 1599 A.D. at Rohtak. The manuscript is at present in the Āmer Śāstra Bhanḍār, Jaipur.

(6) Srāvakācāra of Laxmi Candra was copied by Naina Sāgar for the study of Kesāri Singh at the Śāstra Bhanḍār of Jaina temple Pāṭodī Jaipur.

(7) Yaśodhara Carita[2] of Brahma Jinadāsa was copied at Udaipur by Panḍit Rūpacanda for his own study in the year 1769 A.D.

(8) Sāvaya Dhammadohā Panjikā[3] was written for the study of Panḍit Laxman in the year 1498. He was the pupil of Bhaṭṭāraka Malli Bhūṣanā.

(9) Bharat Bāhubali Carita[4] in Hindī was written in Saka Saṁvat 1614 for the study of Sanghavi Bhojāni.

In this way there are so many manuscripts which were written for the Sādhus and their disciples. This system of presentation of the manuscripts to the monks and the students continued for a long time and thousands of the manuscripts

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1. Āmer Śāstra Bhanḍār, Jaipur Praśasti Sangrah p. 44

2. Āmer Śāstra Bhanḍār, Jaipur.

3. Bhaṭṭārkiya Sampradāya p. 197.

4. Ibid. p. 286.

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had been collected only due to this system. Thus we can say that the Grantha Bhanḍārs gave much help in the spread of education and at one time they remained the pillars of education.

MATERIAL FOR ART AND PAINTING

The Grantha Bhanḍārs of Rājasthān are equally important for illustrated manuscripts. The Jaina monks and Srāvakas both took great interest in beautifying the manuscripts. They were the lovers of art and painting. These illustrated manuscripts are useful for a study of the History of India miniature and paintings. There are three kinds of illustrated manuscripts namely those of palm leaves, paper and cloth. Besides these three main kinds, there are also wooden plates which have some coloured paintings. Illustrated palm leaf manuscripts are found only in Jaisalmer Bhanḍārs while the other kind of illustrated manuscripts are found in several Bhanḍārs and mainly in the Bhanḍārs of Jaipur, Mozmābād, Ajmer, Nāgaur, Bharatpur, Baswā and Būndī. Though there is not a big number of the illustrated manuscripts yet the material which is found in these Bhanḍārs of Rājasthān are sufficient to establish the importance of the Bhanḍārs regarding paintings and miniature.

PALM LEAF MANUSCRIPTS

In preservation of early paintings on palm leaves, the Jaisalmer Bhanḍār is the foremost one. Though this Grantha Bhanḍār was established in the 16th century the collection of the illustrated manuscripts throws light on the art of painting from the 12th to the 16th century. There are 35 illustrations in all and the 2 illustrations which are related to Assembly Hall of Jinadutta Sūri clearly shows that the old system of paintings of Elora gradually developed further. There are good many illustrations on the mixture of Budhistic and Jaina paintings. The illustrations on the life of Lord Neminātha reveal that the painters of the 12th century were not limited to the paintings of the portraits only, but they were expert also in making other paintings. The most wonderful painting which has been found on the palm leaves relates to the illustration of Lotus Creeper. The date ot this painting must be about 12th century. The system of this Patrika is just like the painting in Bharat and Bāhubāli Cand, but there is some special art in the ornaments. In one of the paintings, two ladies are shown enjoying boating[1].

1. Jaina Mainiature of Western India.

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In the Jaisalmer Bhanḍār there is an illustrated manuscript of Kālikacarya Kathānak written on paper. The painting of this manuscript are extra-ordinarily beautiful. It contains folios only from 113 to 146. The folios from 1 to 111 relate to Kalpa Sūtra which is also fully illustrated. One manuscript of Kalikācārya Kathā written in silver ink is also illustrated. It has only 15 paper folios.)

There is another copy of Kalpa Sūtra which is written in silver ink and is full of paintings. A paper manuscript of Kalpa Sūtra written in golden is also fully illustrated. This was written in 1467 A. D. In the Thaharuśāh Bhanḍār of Jaisalmer, these is one manuscript of Kalpa Sūtra on palm leaves which was written in the year 1462 A. D. It was copied by the Minister Vacakera.

Besides the fully illustrated manuscripts following are the other illustrated plates which have been placed in the Jaisalmer Grantha Bhanḍārs :—

1. There is one plate in which five ceremonies of Lord Mahāvīra have been depicted.

2. There is one plate in two parts on which lives of all the 24 Tirthankaras have been illustrated.

3. In one plate 'Jal Krīḍa' i. e. Water play has been shown. This plate is important from the point of animal study. In one portion of the plate fourteen dreams have been shown.

4. There is a life history depicted on one plate relating to Lord Ādinātha. It has been divided in two parts. In one part Lord Ādinātha after refusal of presents of elephants houses and ladies has been shown accepting the juice of Sugar, cane only. In the second part of the plate Kings like Nemi and Vinami are asking for wealth and money from Lord Ādinātha.

The Bīkāner Grantha Bhanḍār also have some illustrated Patrikās written on scroks like Horoscopes. There is one illustrated circular letter which is 72 ft. in length and is preserved in the collection of Abhaya Jaina Granthalaya. This gives complete description of the Udaipur City. It has been prepared in an artistic way. There are another two illustrated circular letters which were issued from Bīkāner. The first letter was prepared in the year 1744 A.D. In this letter a Parśwanātha Jaina temple has been painted with three Śikhars. Zorawar Singh, the

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Mahārājā of Bīkāner has been also shown in the painting. It is of 97½" x 9" size. The other illustrated letter was written in Saṁvat 1798 (1741 A.D.). It is an invitation letter sent to Jina Saubhāgya Sūri. The letter is 97 ft. in length and 11" in breadth. It is also a good painting.

Besides these two Grantha Bhanḍārs mentioned above, other Bhanḍārs of Rājasthān also contain illustrated manuscripts written on paper, maps and other illustrated material on cloth and a few paintings on wooden plates. A brief description of some of them is as follows :—

(1) There is a manuscript of Ādipurāṇa written by Kavi Puṣpadanta in the 10th century. This manuscript was copied in the year 1404 A. D. On the 14th folio of this manuscript there is a painting of Marudevī, mother of Lord Ṛiṣabha Deva, the first Jaina Tīrthankar seeing sixteen dreams. The colour is still in good condition and it has been drawn on pure Indian style. The manuscript is in the Āmer Śāstra Bhanḍār, Jaipur.

(2) The other fully illustrated manuscript written on paper is also Ādipurāṇa of Puṣpadant, an Apabhraṁśa poet of the 10th century. The manuscript is preserved in the Śāstra Bhanḍār of Jaina Terāpanthī temple of Jaipur. The most striking aspect of its composition is the enlarged pictorial area which extends horizontally in some cases to cover the entire length of the folio. The Persian convention of vertical penals was not adopted in these paintings. The back ground colour used is a bold lacquer red, and the other colours being confined to white, black, yellow, Jasmine and green.

In the words of Dr. Moti Cand in the treatment of the human figures, the stylistic distortion associated with the Western Indian School is noticeable, yet the movement is more dynamic and vigorous, the lively poses, mudras and general postures all adding to the flow of the narration. The drawing is angular, characterised by arched eye-brows, pointed nose, exaggerrated chest and thin waist, the father eye protudes into space the end of the nearer extending to the ear.

The dresses of both men and women are simple and show a little variation. The women wear Choli, Chequered sari, a skirt and Chaddar. Their ornaments consist of heart shaped tiara, circular earings, torque Churis, sismanya, Chudamani, necklaces and circular tilak on the forehead. Turban, Dupatta, chequered or striped dhoti are the dresses of the men.

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Such a big illustrated and painted manuscript is not available any where. There are several paintings of the war and scences of battle. The soldiers having swords in their hands are riding horses, elephants, chariots or marching on foot. They are wearing turbans on their heads and dupaṭṭas in their bodies.

Thus the signifiicance of this manuscript for the history of the Indian painting is great, in as much as it indicates the important changes that were taking place in the indigenous traditions of Western Indian painting during the 15th and 16th centuries.

(3) The Ādipurāṇa written by Ācārya Jinasena in Saṁskrit is also illustrated and exists in the Śāstra Bhanḍār of Terāpanthī Jaina temple, Jaipur. The manuscript was written in the year 1606 A.D. i.e. 66 years after the painting of the manuscript mentioned in item 2. This manuscript contains more than 200 illustrations which are also fully based on the text. The style and drawings are to a great extent similar to the Ādipurāṇa of Puṣpadant but the beauty and refinement which are seen in that manuscript do not exist in these pictures. Some of the illustrations are only negative and in some paintings only a part of space has been left vacant. They are incomplete also. It appears that in the midst of the work either the painter died or the person who was interested in such work expired.

(4) Illustrated manuscripts of Yaśodhara Carita are found frequently in the Jaina Śāstra Bhanḍārs of Jaipur, Mozmabad and Nāgaur. Except Mozmābād Bhanḍār all other illustrated manuscripts are on the work of Sakal Kīrti written in Saṁskrit and illustrated manuscripts of Mozmābād are of Apabhraṁśa works written by Puṣpadant & Raidhu.

Yaśodhara Carita[1] relating to the Śāstra Bhanḍār of the Jaina temple Panḍit Lūṇakaraṇji of Jaipur is a manuscript of the year 1731 A.D. It was got illustrated by the founder of this temple namely Panḍit Lūnkaraṇji himself. The first painting of the manuscript belongs to him in which he has been shown with his pupil Khīnvasiji. The manuscript contains 37 illustrations. Some of them are of the full size of the folios i. e. 11" x 4½" while others are on half of the portion of the manuscript. All the paintings are artistically depicted.

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1. पंडित श्री गोवर्धनदासजी तत् शिष्य पंडितजी श्री टोडरमलजी यसोधरचरित पुस्तकं घटापितं ।

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The manuscript of Yaśodhara Carita of Pārśvanātha Jaina temple of Jaipur is also fully illustrated. The date of writing the manuscript is not given but as the manuscript was copied for Paṇḍit Ṭoḍarmal who was a great scholar of 18th century, so it can be said that the date of manuscript is the 18th century. There are 55 illustrations in the manuscript, some of them are on full sheet while the others are on half sheet.

The dresses of the men are turbans of Moghul style having 'Kilang' in it, with earings and necklaces in the ears and necks respectively. In the body they have 'angarkhi' some time chequered and some times plain coloured only. The angarkhi is encircle by a small Dupaṭṭā tied in the waist.

The women are dressed with a thin sari of various types such as chequered and coloured of transparent nature. They have put on a Choli and Lehangā. Their ornaments are earings, nose rings, necklaces and bangles etc.

There are two manuscripts of Yaśodhara Carita fully illustrated in Mozmabāda Śāstra Bhaṇḍār. Both are in Apabhraṁśa language written by Kavi Puṣpadanta and Raidhu. Out of two manuscripts one is incomplete. The paintings used in these manuscripts are similar to those of Ādipurāṇa. All the paintings are very beautiful and represent pre-Moghul art. The colour used in them is of such a permanent nature that they look as if they are painted today.

A fully illustrated manuscript of Ādityavāra Kathā of Bhāu Kavi written in Hindī exists in the Jaina Śāstra Bhaṇḍār of Ajmer. This is the first illustrated manuscript which is based on a story written in Hindī. The manuscript is of 18th century and contains more than 25 illustrations. All the paintings are duly influenced by art of the post-Moghul period.

The Bhaktāmar Stotra preserved in the Jaina temple of Terāpanthī is an illustrated manuscript written in the year 1826 A. D. It contains 48 paintings. Though the art used in these paintings is of later century, the colour and drawings are full of life. All the paintings are fully based on the text whatever is written in a particular stanza has been fully explained in the paintings. Even without reading of the original stanzas, the sense depicted in the paintings can be understood easily.

The another Bhaktāmar Stotra is in the Śāstra Bhaṇḍār of Bharatpur. It was written and painted in Bharatpur 23 years earlier. The paintings, designs and colours are similar to those preserved in the manuscript in the Jaina temple Terāpanthī. It appears that this manuscript was first written and then copy of illustrated manuscript of Bhaktāmar Stotra of Jaipur was made later on.

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Besides the illustrated and painted manuscripts there are several manuscripts written in golden and silver ink. Such manuscripts though not available everywhere, are not very rare and can be seen in Grantha Bhanḍārs of Jaisalmer, Jaipur, Ajmer, Nāgaur, Bharatpur etc. In the Digambara Bhanḍārs we find the copies of Bhaktāmar Stotra and Tattvārtha Sūtra mostly while in the Śwetāmbar Bhanḍārs the illnstrated manuscripts of Kalpasūtra. The Kalpasūtra manuscripts, written in golden ink are also in the collection of the Digambar Bhanḍārs. There are two manuscripts in the Grantha Bhanḍār of Baswā. Some of them have artistic designs and beautiful borders. The borders in some of the manuscripts in the Śāstra Bhanḍār of Nayā Mandir, Jaipur, in which every folio of the manuscript is decorated with colourful borders, are excellent.

Among the newly discovered illustrated manuscript is a Guṭkā containing small works written both in Saṁskrit and Hindī. It was written in the year 1789 A.D. Originally this Guṭakā belonged to the Grantha Bhanḍār of Ādīnātha temple, Būndī but at present it is in the possession of Śri Kesarimal Gangwāl of the same place. There are 72 paintins in the manuscript. All the paintings are influenced by the Moghul Art. Men are shown wearing turban with Dupaṭṭā and Dhoti. They are putting on various ornaments like Necklace etc.

The sādhus are shown naked having one wooden pot called Kamandalu in their left hand and Pichi in their right hand. The sādhus other than Jainas are painted in various dresses. Some are having beard and Jaṭā on their head.

Animals such as Lion, Bear and Monkey are painted in the same colour as they are found.

There are paintings of various of marriage ceremonies beginning from bethrothal where a Panḍit is performing Tilak Ceremony on the forehead of bridegroom. In the marriage mandap, the bridegroom is shown. One man and lady are sitting by their side. In other paintings, the bridegroom is shown taking bride bound with red rope. There was purdāh system during those days.

In the Śāstra Bhanḍār of Pānḍya Lūṇkaraṇji there are individul pictures painted either on cloth or on paper. Some paintings pertain to the Mantra Śāstra while others are of Gods and Goddesses. Some of them are Jwāla Mālinī, Bhairava, Padmāvati, Padmaprabha, Kalikadevi, Narsinghavatār, Ganeśa, Dharṇendra Padmāvati etc. These are on paper.

TREASURE HOUSES OF EARLIEST WRITTEN MANUSCRIPTS

The importance of these Grantha Bhanḍārs are not only that these have thousands of manuscripts, but also on the basis that these Bhanḍārs are the centres

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for earliest written manuscripts, whether the manuscript is on palm leaves or on paper. The Jaina Grantha Bhanḍārs possess earliest written manuscripts. The earliest manuscript written on palm leaves is of Saṁvat 1117 i.e. 1060 A.D. The name of the manuscript is Ogha Nirjukti Vratti composed by Droṇācārya. The original book is in Prākrit while the commentary is in Saṁskrit. The Praśasti of the manuscript is as follows :—

संवत् १११७ मंगलं महाश्री ।।छ।। पाहिलेन लिखितं मंगलं महाश्री ।।छ।।

Now we shall give some important Praśastis from the year 1060 A.D. to 1457 A. D. available in the Grantha Bhanḍārs of Jaisalmer and written on palm leaves :—

(1) Pancasāra Prakaraṇa Laghu Vratti : The manuscript was written in the year 1064 A. D. by Jasodhara. It is preserved in Brihad Gyāna Bhanḍār, Jaisalmer. The praśasti runs as under :-

संवत् ११२१ ज्येष्ठ सुदि ११ बुधदिने जसोधरेण लिखितम् ।।

(2) Kuvalayamālā Kathā of Udyotan Sūri was written in the year 1082 A.D. The work is in Prākrit and has 254 folios of 25¼" x 2" size. In the Praśaṣti only name of the year has been mentioned.

संवत् ११३९ फाल्गुन वदि १ रविदिने लिखितमिदं पुस्तकमिति ।

(3) Kāvyādarśa of Kavi Danḍi was copied in Saṁvat 1161 i. e. 1104 A. D., in the month of Bhādrapad. The manuscript is upto the third Pariccheda.

इतित्यशयकवेराचार्यदण्डिनः कृतौ काव्यादर्शे दुःकरदोषविभागो नाम तृतीयः परिच्छेदः ।। संवत् ११६१ भाद्रपदे ।

(4) Āvaśyaka Nirjutti of Bhadra Bāhu in Prākrit was copied in the year 1109 A.D. by Lihavaha. Mahārājā Jaya Singh Deva was the ruler at that time. The Praśasti is as follows :—

संवत् ११६६ पौष बुदी ३ मंगलदिने महाराजाधिराजत्रैलोक्यगंडश्रीजयसींघदेव-विजयराज्ये लिहवेहेन लिखित ।

(5) Guru Parvāḍi of Palha Kavi is a manuscript of the year 1114 A.D. written in Pattan City under the rule of Jaisingh Deva. This manuscript was copied by Brahma Candragani. This work is Apabhraṁśa and is still unpublished. The Praśasti is as follows :—

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संवत् ११७१ वर्षे पत्तनमहानगरे श्री जयसिंहदेवविजयराज्ये श्री खरतरगच्छे योगीन्द्रयुग-प्रधानवसतिवासिनां श्रीजिनदत्तसूरीणां शिष्येण ब्रह्मचन्द्रगणिनां लिखिता ॥ ॐ ॥ शुभं भवतु । ॐ श्री पार्श्वनाथाय नमः ॥

(6) In the year 1128 A. D. Vipāka Sūtra Vratti of Abhaya Devācārya was written by the copyist Soḍhala in the Anhila Pattan. The praśasti is as follows :—

सवत् ११८५ ज्येष्ठ सुदि १२ शुक्रे दिने श्रीमदणहिलपाटने लेखक सोढलेन लिखितिमिति ।

(7) An another manuscript of Vipāka Sūtra was written in the year 1129 A. D. at Anhila Pattan. The manuscript contains folios 259 to 285 of 29¾" x 2¾" size. The praśasti given at the end of the manuscript is as follows :—

संवत् ११८६ आश्विन सुदि ३ भौमे । अद्येह श्रीमदणहिल्लपत्तने ।

(8) In the year 1135 A.D. Jaya Kīrti Sūri's Chandonuśāsana was written. It is in Saṁskrit.

संवत् ११९२ आषाढ सुदि १० शनौ लिखितमिदमिति ।

(9) In the year 1138 A. D. Bhagwati Sūtra Vratti of Abhaya Devācārya was written by Bandi Rāja. It contains 225 folios of 26" x 2¼" size. The praśasti is as follows :—

संवत् ११९५ श्रावण सुदी ६ शुक्रे लिखितं च लेखक वंदिराजेन ।

(10) Praṣna Vyākaraṇa Sūtra Vratti by Abhaya Devācārya was written by Kaparda son of Cānda Hari in the year 1144 A.D. at Muṇḍahāṭā village. The praśasti of the manuscript is as follows :—

संवत् १२०१ वैशाख बदि १२ मुंडहाटाग्रामे चांडहरिसुतेन लेखक कपर्देन नामा धम्म कथासंग वृत्ति लिखितमेतत् मंगलं महाश्री ।

(11) The famous Paum Cariya of Ācārya Vimala Sūri is a manuscript of the year 1147 A. D. written under the rule of Jaysingh Deva. This is the earliest manuscript of this work so far available in any of the Grantha Bhanḍār. The praśasti of the manuscript is as follows :—

संवत् ११९८ कार्तिक बदि १३ ॥ छ ॥ महाराजाधिराजश्रीजयसिंघविजयदेवराज्ये भृगुकच्छसमवस्थितेन लिखितेयं सिल्लणेन ।

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(12) Samvegarānga Śālā of Jina Candra Sūri was written in the year 1150 A.D. This is a voluminous work containing 348 folios. The manuscript was copied in Vaṭapadrak. The praśasti runs as follows :–

संवत् १२०७ वर्षे सुदि १४ गुरौ अद्य ह श्रीवटपद्रे कदंड. श्रीवोसरि प्रतिपत्तौ संवेगरंगशाला पुस्तकं लिखितमिति ।।छ।।

(13) The manuscript of Upadeśapada Prakaraṇa with commentary of Vardhamāna Sūri was written in the year 1155 A.D. at Ajmer. At this time Mahārājādhirāja Vigrah Deva was the ruler. The praśasti is very much important as this is a link in the history of Ajmer City. Praśasti of the manuscript is as follows :—

संवत् १२१२ चैत्र सुदि १३ गुरौ अद्य ह श्रीअजयमेरूदुर्गे समस्तराजावलिविराजित परम भट्टारकमहाराजाधिराजश्रीविग्रहदेवविजयराज्ये उपदेशटीका लेखीति ।।छ।।

(14) Svapna Saptaṭīkā Prakaraṇa was written by Śāntamati Gaṇi pupil of Jinadatta Sūri in Saṁvat 1215 on ninth day of the Māgha month i.e. in the year 1158 A.D. The manuscript contains 15 folios. The The praśasti is as follows :—

संवत् १२१५ माघ सुदि ९ बुधे पुस्तिका लिखितमिति ।।छ।। श्रीमत् जिनदत्तसूरिसिसिन्याः सज्झाय शांतमतिगणिन्योः पुस्तिका श्री ।।

(15) The manuscript of Candra Prabha Swāmi Carita of Yaśodeva Sūri was copied in the year 1160 A. D. by Paṇḍit Abhaya Kumār belonging to Brāhminagacha :—

संवत् १२१७ चैत्र वदि ९ बुधौ ।।छ।। श्री ब्राह्मणगच्छे पं० अभयकुमारस्य ।

(16) Upadeśamālā Prakaraṇa and Puṣapamāla Prakaraṇa of Maldhāri Hemcandra Sūri is a manuscript of the year 1165 A.D. In the praśasti only the name of the Vikram Era is given :—

"संवत् १२२२ पौष वदि १"

(17) Nandi Durga Pada Vratti of Śri Candra Sūri in Saṁskrit was written in the year 1169 A. D. by Palhana son of Maṇḍani. This was got written by Guṇa Bhadra Sūri :

संवत् १२२६ वर्षे द्वितीय श्रावण सुदि ३ सौमे अद्य ह मंडनीवास्तव्य श्री जाल्योधरगच्छे मौढवंसे श्रावसुकदेवसुतेत ले० पल्हेणेन लिखिता । लिखापिता च श्री गुणभद्रसूरिभिः ।।छ।। मंगलमस्तु ।।

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(18) Bhagvatī Sūtra was written in Saṁvat 1231 i. e. 1174 A.D. by Dhaṇa Candra in the month of Vaiśākha. The manuscript contains 348 folios of 29¾" x 2½" size. The praśasti is as follows :—

भगवई समत्ता ।।छ।। ॐ ।।छ।। संवत् १२३१ वैशाखवदि एकादश्यां गुरौ अपराह्णे धणचंद्रेन लिखितमिति ।

(19) The manuscript of Vyavahāra Sūtra of Bhadrabāhu Swāmi in Prākrit was written in the year 1179 A. D. on the 10th day of Śrāvaṇa month at Anhila Pattan by Sādhu Jina Bandhura :—

संवत् १२३६ ।। श्रावण वदि १० शुक्रे अद्येह श्रीमदणहिपाटकस्थितेन साधु जिनबंधुरेण कर्मक्षयार्थं लिखतमिति ।

(20) The manuscript of Mahāvīrā Carita of Guṇa Candra Sūri written in Prākrit prose and poetry is of the year 1185 A.D. The praśasti runs as follows :—

संवत् १२४२ कार्तिक सुदि १३ गुरौ ।।छ।।
विक्कम निवगयकाले बाया लहिए य बारस सएय ।
कात्तिय तेरसिए गुरूवासरे सोहण मुहुत्ते ।
ससारोयतरियं समत्थ परिहरियं ।
सिरवीरनाहचरियं लिहियमिणं सूमणबुहेण ।।छ।।

(21) The manuscript of Bhava Bhavanā Prakaraṇa of Maladhari Hem Candra Sūri is of the year 1203 A.D. written at Anahila Pattan under the rule of Mahārājādhirāja Bhimadeva. The copyist of the manuscript was Mohad son of Mahīpāla who was living at Kansa village. The Praśasti is as follows :—

संवत् १२६० वर्षे श्राम्वण सुदि १४ गुरावद्येह श्रीमदणहिलपाटके महाराजाधिराज भीमदेवकल्याणविजयराज्ये तत्पादपद्मोपजीविनि महामात्य राण श्रीचाचाकः श्रीश्री करणादिसमस्तमुद्राव्यापारान्परिपंथयतीत्येवं काले प्रवर्त्तमाने रूद्रपल्लीयश्री..... देवसूर्यादेशेन भवभावनावृत्तिपुस्तकं विषयपथके कांसाग्रामवास्तव्यं लेख० मोहडपुत्र महिपालेन भव्याक्षरैः शुद्धाक्षरैश्च लिखितमिति ।।छ।। शुभं भवतु

(22) Bhagwatī Sūtra Vratti of Abhayadevācārya was written in the year 1217 A. D. at Prahalādanpur. It contains 435 folios of 29¾" x 2¾" size.

संवत् १२७४ वर्षे प्रथमज्येष्ठ वदि ७ शुक्रे प्रल्हारदनपुरे भगवतीवृत्तिपुस्तकमलेखीति ।।

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(23) Daśavaikālika Sūtra Vratti of Hari Bhadra Sūri was written in the year 1232 A. D. by Ṭhakur Kumār Singh of Sādhā who was related to Mālavanśa of Stambha Tīrthanagar. There are five manuscripts written by the śame scholar in the Jaisalmer Bhanḍār. Ṭhe praśasti is as follows :—

संवत् १२८९ फाल्गुण सुदि ४ सोमे स्तंभतीर्थनगरनिवासिना । श्री श्रीमालवंशोद्भवेन ठ. साढासुतेन ठ. कुमारसिंहेन दशवैकालिकश्रुतस्कंधवृत्ति १ निर्युक्ति २ सूत्र ३ पुस्तंक लेखयांचक्रे ।।

Thus from the above praśastis written at the end of the manuscripts it is clear that earliest written manuscripts on palm leaves are available in Jaina Grantha Bhanḍārs. In this respect Grantha Bhanḍārs of Jaisalmer are only the place in Rājasthān, where palm leaf manuscripts of ancient times are available.

PAPER MANUSCRIPTS

1. The earliest written manuscript on paper has been found in the Grantha Bhanḍār of Digamber Jaina Terāpanthī Baḍā Mandir, Jaipur, This is a manuscript of Pancāsti Kāya of Ācārya Kunda Kunda in Prākrit and copied in the year 1272 A.D. It was written in Yoginipur-an old name of Delhi when Gayāsuddin Balban was the emperor. The praśasti is as follows:—

संवत् १३२९ चैत्र बुदी दशम्यां बुधवासरे अद्येह योगिनीपुरे समस्तराजावलिसमालंकृत श्री गयासुद्दीनराज्ये अत्रस्थितअग्रोतकपरमश्रावक जिनचरनकमल.....!

2. There are several manuscripts which were written in the 13th, 14th and the 15th Centuries and at present are in the collection of various Bhanḍārs. On the basis of this it may be concluded that before the 13th Century all the manuscripts were used to be written on palm leaves. Some of the manuscripts written on paper may be described here.

The manuscript of 'Triśasti Śalākā[1]' Pursuṣā Carita of Hemacandra Sūri pertains to the year 1328 A.D. There is a descriptive praśasti which gives full information about the author and the date of writing.

1. Grantha Bhanḍār of Jaisalmer.

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3. In the year 1334 A.D. Uttar Purāṇa, the second part of Mahāpurāṇa of Puṣpadant was written also in Yoginipur when Mohmmad Śāh was the emperor. The manuscript was copied by Vāhad Rājadev son of Gandharava. The praśasti of the manuscript is as follows:—

संवत्सरेऽस्मिन् श्रीविक्रमादित्यगताब्दाः संवत् १३९१ वर्षे ज्येष्ठ वुदि ९ गुरूवासरे अद्येह श्रीयोगिनीपुरे समस्तराजावलिशिरोमुकटमाणिक्यखचितनखरश्मौ सुरत्राणश्री महम्मदसाहिनाम्निमहीं विभ्रतिसति अस्मिन् राज्ये योगिनीपुरस्थिता अग्रोतकान्वय नभःशशांक सा० महिपालपुत्रैः जिनचरणकमलचंचरीकैः सा. खेतू फेरा साढा महाराजा रुपा एतैः। सा० खेतू पुत्र गल्हा आजा एतै। सा० फेरा वीधा हेमराज एतैः धर्म्म कर्म्मणि सदोद्यमपरैः ज्ञानावरणीयकर्म्मक्षयाय भव्यजनानां पठनाय उत्तरपुराण पुस्तकं लिखापितं। लिखितं गोडान्वय कायस्थ पडित गंधर्व पुत्र बाहडराजदेवेन।

4. After its one year the manuscript of Kātantara Vyākaraṇa with the commentary of Vidyānandi was copied by Yasah Kirtīgaṇi pupil of Jina Candrasuri when he was staying at Devarājpur. The manuscript is at present in the Jaisalmer Sāstra Bhaṇḍār.

5. Vahad Rājdeva who was the copyist of the manuscript of Uttarpurāṇa also wrote Kriyā Kalāpa in the year 1342 A.D. at Yoginipur under the rule of same emperor Mohammad Sāh. The manuscript exists in the Āmer Sāstra Bhaṇḍār, Jaipur.

संवत् १३९९ फाल्गुनसुदी ५ शुक्रवासरे श्रीयोगिनीपुरे सुरत्राणश्रीमन्महम्मदसाहिराज्य-प्रवर्त्तमाने काष्ठासंघे त्रयोदशविधचारित्रपात्रभट्टारकनयसेनः तस्य शिष्यभट्टारक दुर्लभसेनः तस्याध्ययनाय पुस्तकमिदं प्रतिक्रमणवृत्ते लेखयित्वा दरबारचैत्यालय समीपस्थ अग्रोत्कान्वय परमश्रावक सागिया इति पुरूषसंज्ञकेन पाटणवास्तव्य.....तोमडपुत्रेण भीमनाम्ना पंचम्युद्यापनं कृतं देवगुरूणां प्रसादात् शतायुर्भूयात् पंडितगंधर्वपुत्रेण वाहडदेवेन लिखितमिति शुभं।

6. There is manuscript in the Śāstra Bhaṇḍār of Dhānmaṇḍi, Udaipnr which was written in the year 1313 A. D. This is a manuscript of Sarwārth Siḍḍhi of Pūjyapāda written by the same scholar Vāhad Rājadeva son Pt. Gandharava at Yoginipur. The praśasti of the manuscript is as follows:—

संवत् १३७० पौष वुदि १० गुरूवासरे ॥ श्री योगिनीपुरस्थितेन साधूश्रीनरायण सुत भीम सुत श्रावक देवधरेण स्वपठनाय तत्त्वार्थवृत्तिपुस्तकं लिखापितं। लिखितं गौडान्वय कायस्थ पंडित गंधर्व पुत्र वाहडदेवेनेति॥

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7. In the Śāstra Bhaṇḍār of Khandelwāl Mandir, Kāmā there is a manuscript of Pāṇḍava Carita of Devprabha Sūri copied in the year 1397 A. D. It was copied by Vayararseṇa for Muniprabha Sūri. The praśasti is as follows:—

संवत् १४५४ वर्ष ज्येष्ठ सुदि सप्तमी शुक्रवारे श्री पान्डवचरितं वयरसेणेन लिखितं महाहडीयगच्छे श्रीमुनिप्रभसूरीणां योग्यं ।।

8. Parmātma Prakāśa of Yogindn (8th Century) exists in the Śāstra Bhaṇḍār of Pāṇḍya Lūnkaraṇji of Jaipur. It is a manuscript of the year 1400 A.D.

There are several manuscripts written in the 14th and 15th centuries in the Grantha Bhaṇḍār, and one or two manuscript of this period are easily available in most of the Grantha Bhaṇḍārs.

Thus the Jaina Grantha Bhaṇḍārs are of great value from the point of earlist written manuscripts. In this respect they are incomparable to others and inspite of frequent destruction of the manuscripts there are still manuscripts from 11th Century.

TREASURE HOUSES FOR NON-JAINA WORKS

The Grantha Bhaṇḍārs are not only the treasure houses for the books written by the Jaina writers but they are also the good centres for the manuscripts written by the scholars other than Jainas. The Sādhus and also the house-holders made no difference while collecting the manuscripts for these Bhaṇḍārs and they collected giving them the same importance to the manuscripts written by non-Jaina scholars also. Some of the manuscripts are also such which are available in these Jaina Bhaṇḍārs alone. In this respect the Granth Bhaṇḍārs of Āmer, Jaipur, Nāgaur, Bīkāner, Jaisalmer, Kotāḥ, Būndī and Ajmer are important.

The Jaina scholars not only saved the manuscripts from destruction but also wrote commentaries, Vrittis, and Bhāṣyas on them. They translated them into Hindī and gave full support for their wide circulation.

The manuscripts relating to the subjects of Kāvya, Kathā, Vyākaraṇa, Āyurveda, Jyotiṣa and subjects of other general interest are found in good number. Manuscripts even on the religious subjects based on the Smritis, Upniṣadas, Saṁhitās, Brahmanas are also available in the collection of these Bhaṇḍārs. There are about 500 manuscripts only in Jaina Śāstra Bhaṇḍār of Mandir Pāṭodī Jaipur on the above subjects.

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The manuscript of Kāvya Prakāśa of Mammaṭa written in the year 1158 A. D. exists in the Jaisalmer Bhanḍār. It was written in Anhilpattan when King Kumārpāla was the ruler. The end of the book is as follows:—

समाप्तोऽयं काव्यप्रकाशः काव्यलक्षणम् । कृतीः राजानकमम्मटालकयोः । संवत् १२१५ अश्विन सुदी १४ बुधे अद्येह श्रीमदणहिलपाटके समस्तराजावलीविराजितमहाराजाधिराजपरमेश्वरपरममट्टारक उमापतिवरलब्धप्रासादप्रौढप्रतापनिजभुजरणांगणविनिर्जित शांकभरिभूपाल श्रीकुमारपालदेवकल्याणविजयराज्ये पंडित लक्ष्मीधरेण पुस्तकं लिखापितम् ।

The manuscript is on palm leaves.

The another manuscript of Kāvyādarśa of Someśvar written on palm leaves is available in the Granth Bhanḍār of Jaisalmer and pertains to the year 1216 A.D. A very old paper manuscript also exists in the Āmer Śastra Bhanḍār, Jaipur. One more commentary by Guna Ratan written on this book, is in the Hari Sāgar Gyāna Bhanḍār, Lohāwat-Jodhpur.

The manuscript of Kāvyālankāra composed by Kavi Rudraṭa with a commentary of Nemi Sādhu is available in Jaisalmer Bhanḍār. It is a copy on palm leaves of the year 1149 A.D. The end of the manuscript is as follows:—

इति श्वेताम्बरविरचिते रूद्रटालंकारटिप्पणके चित्राध्यायः पंचमः समाप्तः । मंगलं महाश्री ।। संवत् १२०६ आषढ वदि ५ गुरुदिने लिखितमिति । शुभमस्तु सर्वकल्याणं ।

Another manuscript on paper with a commentary of the same scholar, Nemi exists in the Āmer Śāstra Bhanḍāar, Jaipur.

A manuscript of Vakrokti Jīvita of Kuttaka Kavi written in 14th Century is preserved in the Grantha Bhanḍār of Jaisalmer at number 328. The manuscript is written on palm leaves.

Kavyālankāra of Vāman with a commentary written by the author himself is available in the Grantha Bhanḍār of Jaisalmer at serial number 333. It is a palm leaf manuscript while the paper manuscript is at the Sāstra Bhanḍār, Nāgaur. It is a manuscript of 15th Century. A palm leaf manuscript of Kāvya Mīmānsā of Rāja Śekhar written in the year 1159 A.D. is in the Grantha Bhanḍār of Jaisalmer. The end of the manuscript is as follows:—

इतिसिद्धो महाकविः ।।छ।। इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे कालविभागो नाम समीक्षा अष्टादशोऽध्यायः ।।छ।। समाप्तं चेदं कविरहस्यं

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प्रथममधिकरणमष्टादशोऽध्याय : ।। छ ।। शुभमस्तु । लेखकपाठकयोः । मंगलंमहाश्री ।।छ।। ।।छ।। संवत् १२१६ फाल्गुन वदि ९ सोमदिने ।। छ।। ।।छ।।

Palm leaf manuscript of Alankāra Sāra Sangraha also called Udbhaṭālankāra of Udbhaṭa who flourished in the Court of King Jayapāla of Kashmir is available in the Jaisalmer Bhanḍār. It is with the commentary of Pratihārendra Rāja. The manuscript belongs to the year 1107 A.D.

Vyakti Viveka Kāvyalankāra of Rājānak Mahim in Saṁskrit is preserved in in the Jaisalmer Bhanḍār. The manuscript is on Palm leaves and is of the 13th Century.

All the Kāvyas written by the poets like Kālidāsa, Māgha, Bhārvi, Harṣa, Halayudha, Bhāṭṭi etc., are available in the Granth Bhanḍārs of Āmer, Nāgaur, Jaisalmer and Bīkāner. The copies of manuscripts of each such Kāvyas are more than one and in some of the Bhanḍārs they reach even 20.

There is a manuscript of Raghuvanṣa of Kālidāsa written on palm leaves of the 14th Century in the Grantha Bhanḍār of Jaisalmer. Manuscripts of commentaries written by Guṇaratan Sūri, Caritra Vardhana and Mallinātha, Samayasundar, Dharma Meru and Śānti Vijay (1610 A.D.) are also in the collection of the Bhanḍārs of Jaisalmer, Bīkāner, Jaipur and Nāgāur. Raghuvanṣa and Kumārsambhava, of Kālidāsa are also popular among the Jainas. In every Bhanḍār we find one or two manuscripts of them. There are 13 manuscripts of Raghuvanṣa in the Grantha Bhanḍār of Digambara Jaina Terāpanthī Mandir, Jaipur. All the manuscripts of Meghadūta with the commentary of Mallinātha are available in the collection of Abhaya Granthālāya, Bīkāner.

The manuscript of Naisādha Carita of Harṣa Kavi written in the year 1321 A. D. on palm leaves is preserved in the collection of Jaisalmer Bhanḍār. In the same way manuscripts of other Kāvyas such as Bhaṭṭī-Kāvya, Kavi-Rahasya of Halāyudha with the commentary of Ravidharma and Anargha Rāghava of Murārī are available in the collection of Jaisalmer Grantha Bhanḍārs.

Commentary written by Prakāśavarṣa on Kirātarjunīya of Bhārvi is a rare manuscript. Prakāśa Varṣa wrote that he was a son of Harṣa of Kāsmir. One manuscript of this is in the Jaisalmer Śāstra Bhanḍār. The manuscript of Jaipur Bhanḍār is beautiful and correct one.

There are six manuscripts of Śiśupālavadha of Māgha in the Grantha Bhandar of Terāpanthī Mandir Jaipur and one of the manuscript is of the year 1438 A.D. Even earlier manuscript of the same Kāvya exists in the Grantha Bhanḍār of Jaisalmer.

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Kirnāwali of Udainācārya with a commentary of an unknown writer is in the collection of Āmer Śāstra Bhanḍār. Manuscript of Sānkhya Saptati written by Ācārya Kapila also exists in the same Bhanḍār. This is a manuscript dated 1370 A.D. In the Jaisalmer Śāstra Bhanḍār Sānkhya Saptati Bhāṣya by Gaudpada is preserved. This is a manuscript of 1143 A.D. on palm leaves.

Commentary on Sānkhya Sapatati called Sānkhyatatwakaumudi of Vacaspati Misra is also preserved in the same Bhanḍār and the Sānkhya Sapatati of Ishwār Krisna is also in the collection. All the manuscripts are of 11th and 12th Centuries.

A manuscript of 'Patanjala Yoga Darśana Bhaśya' of Vacaspati Ḥarṣa Misra and Vyās Riṣis are preserved in the Granth Bhanḍār of Jaisalmer. A 12th Century manuscript written on palm leaves of Prasasta Pāda Bhāṣya also is preserved in the Jaisalmer Bhanḍār. In the same Bhanḍār we also find the following early manuscripts:—

(1) Nyāya Bindu of Acārya Dharma Kīrti with a commentary of Ācārya Dharmottarpāda. The manuscript is of 13th Century.

(2) Commentary on Nyāya Kāndli of Srīdhar Bhaṭṭa written in the 13th Century.

(3) A manuscript of Khāndan-Khanda-Khādya of Sri Harsa of 1234 A.D.

(4) Manuscript of Gautamīya Nyāya Sūtra Vratti written in the year 1151 A. D.

(5) Manuscript of Nyāya Siḍḍhānt Dīpaka with a commentary of Saśidhara is available in the Bhaṭṭārkīya Grantha Bhanḍār of Ajmer.

The dramas written by great poets such as Kālidāsa, Murārī. Viśākha Ḍatta and Bhaṭṭa Nārāyaṇa are preserved in the various Grantha Bhanḍārs. In the Śāstra Bhanḍārs of Jaisalmer, the manuscript of these dramas are of very early dates. Some of the early manuscripts are as follows:—

1. A manuscript copy of Mudrā Rākśasa Nāṭak of Viśākha Datta prepared in Saṁvat 1314 i. e. 1257 A. D. is there. It contains a commentary also. The end of the work is as follows :—

संवत् १३१४ वर्षे लौ० आषाढ वदि शनौ । अद्येह श्रीवामनस्थल्यां स्थित महं० देयड़ सुत ठ० आसादीतेन पुस्तकं लिखितमिति । शुभं भवतु लेखकपाठकानां अन्येषामेव ।

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2. The manuscript of Veṇi Samhāra of Bhaṭṭa Nārāyaṇa is of the 14th Century.

3. The manuscript of Anargha Rāghava Nāṭak of Murārī Kavi of the 14th Century is preserved in the same Bhaṇḍār. Another manuscript with a commentary of Maldhāri Nārcandra Sūri is also available in the same Bhaṇḍār.

4. The manuscript of Prabodha Candrodaya Nāṭak of Krisṇa Misra is of 1261 A.D. The praśasti of the manuscript is as follows :—

संवत् १३१८ वर्षे सुदी ६ रवौ अद्येह श्री मृगुकच्छे सा० मह० देयड सुत ठ० आसादीत्यस्य स्वार्थे प्रबोधचन्द्रोदयं नाटक लिखितं । शुभं भवतु लेखकपाठकयोः ।

5. An old Vāsava Dattā Ākhyāyika of Mahākavi Subandhū written in the year 1150 A. D. exists in the Grantha Bhaṇḍār of Jaisalmer. The manuscript was written by Ācārya Yaśodhar under the rule of Govinda Candra. The praśasti of the work is as follows :—

इति महाकविसुबन्धुविरचिता वासवदत्ता नाम कथा समर्थिता ।। संवत् १२०७ श्रावण वदि १४ सोमे रूद्रपल्लीसमावासे राजश्रीगोविन्दचन्द्रदेवविजयराज्ये श्री यशोधरेण आचार्याणां कृते लिखितेयं वासवदत्तेति ।

6. One manuscript of 'Cakrapāṇivijay Mahākāvya' of Laxmidhara Bhaṭṭa of 14th Century is available in the Grantha Bhaṇḍār of Jaisalmer.

7. A copy of Vratta Ratnākar of Bhaṭṭa Kedāra copied in the 14th Century exists in the Grantha Bhaṇḍār of Jaisalmer. In the same Bhaṇḍār a palm leaf manuscript of Līlāvati Kathā written by Bhūṣaṇa Bhaṭṭa son of Kutuhala Kavi is preserved. It is a manuscript of 1208 A.D.

On the other subjects like Ayurveda, Jyotiṣa, Grammar and Koṣa etc. there is a large number of manuscripts in these Bhaṇḍārs and some of them are very early written.

Thus the study and survey of these Grantha Bhaṇḍārs are very much important not only for tracing out the works written by Jaina writers but also for works which are written by the non-Jaina scholars.

HINDĪ & RĀJASTHĀNI WORKS

Also for the collection of Hindī and Rājasthāni works written by non-Jaina writers, these Grantha Bhaṇḍārs are of great importance. Bhaṇḍārs situated in

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villages even contain the valuable Hindī manuscripts. Manuscript of Prithavirāja Rāso, one of the most famous works of Hindī language are found in the Jaina śāstra Bhanḍārs of Cūrū, Kotāh and Bīkāner. In the same way the manuscripts of the famous Hindī work of Viśāl Deva Rāso were written by Jaina Sādhus and are preserved in the Jaina Grantha Bhanḍārs. In the Abhaya Granthālaya of Bīkāner there are nine manuscripts of this work. In the Khartargacchā Jaina Śāstra Bhanḍār of Kotāh, there is a manuscript of Viśāldeva Rāso of 1320 A.D.

On the work of Krisṇa Rukmaṇi Veli there are about seven commentaries by Jaina scholars. Several manuscripts of this work are found in the Jaina Grantha Bhanḍārs of Jaipur, Būndī, Ajmer and Mozamabad.

Rasikprīyā is also included in the collection of the Jaina Grantha Bhanḍārs. Hindī commentaries of Kuśaldhīra and Keśavadāsa are also preserved in them.

Two manuscripts of Jaitesi Rāso which is said to have been written on Rao Jaitesi, Bīkāner Ruler, are in Abhaya Granthālaya, Bīkāner. Various historical works such as Vachavat Vanśāvali of Kavi Sānkur and Rasa Vilāsa of Cāraṇa are also available.

Old manuscripts of Vaitāla Paccīsī, Vilhan Carita Caupai by Delha and Vikramaditya Caupai by Lāl are also preserved in the Jaina Grantha Bhanḍārs.

In the same way the works written by some poets such as Kabīrdāsā, Gorakhnātha etc. are also available in the Jaina Grantna Bhanḍārs. There is one Guṭakā in the Śāstra Bhanḍār of Baḍā Mandir, Jaipur in which small works of 35 poets belonging to Gorakhanātha sect are written.

Manuscripts of Madhu Mālti Kathā written by Śrī Caturbhujadāsa are found in these Grantha Bhanḍārs in good number. There is a manuscript in the of Baḍa Mandir Jaipur which contains 911 stanzas, the highest number found even in any Grantha Bhanḍār.

Manuscript copies of Simhāsana Battīsī written by the various authors are avaiiable in the Grantha Bhanḍārs of Jaisalmer, Āmer and Bīkāner. In the Grantha Bhanḍārs of Jaisalmer, manuscript of this work written by Sanghavijay in the year 1621 A. D. is available. Several manuscripts on the story of Dholāmāru is also preserved in there Bhanḍārs.

There is a manuscript of Mādhavānal Prabandha Kathā written by Ganpati in the Śāstra Bhanḍār of Būndī. It was composed in the year 1537 A.D. and the manuscript is of the year 1596. This is a very good work in Dohā metre containing 2457 verses.

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CHAPTER VI

MATERIAL FOR RESEARCH

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SCOPE FOR RESEARCH IN THE JAINA GRANTHA BHANḌĀRS :

The Jaina Grantha Bhanḍārs of Rājasthān are the great store houses of manuscripts written on Palm leaves, paper and clothes. There are more than one lac manuscripts housed in these Bhanḍārs. They deal with a large variety of subjects. There is perhaps no topic on which no literature is found in these Bhanḍāars. If the Jaina scholars did not write any work on a particular topic they collected works of other scholars for the sake of study. It is a matter of great pleasure that the collection of manuscripts was made only from the point of view of collection of the best and useful material without prejudice to works by non-Jaina authors. Due to their great love for literature, thousands of copies of works written by the leading non-Jaina scholars have found place in these Bhanḍārs.

These Bhanḍārs have not been thoroughly examined so far. Their catalogues have not been prepared in most cases, and if prepared, they are not on scientific lines, Indian scholars are in dark about the usefulness of most of these Bhanḍārs. Works on Literature of Saṁskrit, Prākrit, Apabhraṁsa, Hindī and Rājasthānī and other allied Indian languages are in such a large number that there is great scope for research on several topics. The contribution of Jaina scholars to the Indian languages has not yet been acknowledged properly. Their contribution to every sphere of knowledge is important. It should not be regarded as merely sectarian and therefore unimportant. There are hundreds of works written in Prākrit language. As a matter of fact the command of Prākrit literature belong mostly to the Jaina scolars. There is a great scope for research on the various works of this language. Moreover most of the works written in this language form a part of the collection of Rājastnān Bhanḍārs and hence they are alone the proper centres for Research. Works on all subjects such a Āgama, Kāvya, Drama, Kathā and some scientific subjects are found in this language. As a matter of fact Prākrit language was the language of the people for more than one thousand years.

To the Saṁskrit language the contributions of Jaina scholars is also great. On every aspect of Saṁskrit literature Jainas have written works such as Kāvyas, Stories, Purāṇas, Joytiṣa, Āyurveda etc. From the 4th Chapter of this book it would be clear that Jaina scholars have contributed greatly to the literary activity of our country. There are also poets like Jainaseana, Guṇabhadra, Vardhamāna Bhaṭṭāraka, Somadeva, Vīranandi, Hemcandra, Sakalkīrti etc. who contributed hundreds of works to this language. There is no subject on which Jaina Scholars have not written. But if we see history of Saṁskrit literature we shall find that their works are not sufficiently acknowledged except that a few references are given here and there. Besides original works the Jaina authors have written commentaries on works written by non-Jaina authors. The commentary on Anargha Rāghava Nāṭak by Maladhāri

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Nāra Candra Sūri is one of them. The manuscripts written by the non-Jaina Scholars are safe in Jaina Bhanḍārs and some earlist manuscripts written by them are also preserved, There are hundreds of Kāvyas, some of them are of high order, Campu literature written by Jaina Scholars can be compared with the works written by non-Jaina authors. In the field of scientific literature also such as Grammer, Jyotiṣa and Āyurveda, the contributions of Jaina scholars are of great importance and require thorough research.

As regards Apabhraṁsa literature, mostly the Jaina works hold the field. In order to have a correct knowledge of the development of Hindi literature, works written in Apabhraṁśa have to be studied. Works written by the great poets like Svayambhu, Puṣpadanṭ, Vīra, Nayanandi, Amar Kīrti, Dhanpāl, Sricandra, Hemcandra, Dhahila and Raidhu etc., cannot be ignored as their works are masterpieces of this language. Apabhraṁśa was popular for about 6 to 7 hundred years. About 30 years ago there was a notion that whole of the Apabhraṁśa literature has been either destroyed or has disappeared. But this presumption of the scholars was made without seeing the Jaina Grantha Bhanḍārs. Now all the scholars have admitted the importance of this literature and are trying to study it. Besides 8 to 10 works which have been published more than 100 are still unpublished. Then there is also a great scope for research in this sphere of literature.

As regard Hindī, Rājasthānī and other provincial languages, the Jaina-scholars equally shared in the enhancement of literature. There were Jaina scholars who took initiative in writing their works in Hindi. They wrote Hindi works when writing in Hīndi was looked down by the scholars. If the Svāyambhu's work "Paumcariu" is admitted as the first Hindi poem then it was from 8th century that Jaina scholars began to serve Hindi. There are severāl Jaina scholars who wrote masterpiece work in those days. In the Jaina Śāstra Bhanḍārs of Rājasthān and and specially in the Bhanḍārs of Jaipur, Ajmer and Nāgaur, Bikāner and Udaipur a large literature written in Hindī and Rājasthānī language is avallable. These works have not been properly classified. The oldest work written in Brijbhāṣa is Pradyumna Carita, written by a Jaina scholar in Saṁwat 1411 i. e. 1354 A. D. Older than this no work has been found so far written in Brija language, In the sāme way Jinadatta Carita, a work of 1296 A. D. has just been discovered in a Jaina Granth Bhanḍār of Jaipur. It is the first work in which date of composition is given. There are several works written by Jaina scholars on subjects like story and other allied subjects. If we count the Hindī works written by Jaina scholars, the number will not be less than one thousand. In this way there is a great scope for research on this side also. It is certāin that without taking these works into consideration the true history of Hindī and Rajasthanī cannot be written and for such a research, in the Jaina Grantha Bhanḍārs

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of Rājasthān are the centres of attraction, where works on each subject whether old or new are preserved.

As already stated the Jaina scholars who had been in Rājasthān wrote several works in Apabhraṁśa Prākrit, Saṁskrit, Hindī and Rājasthānī, There works are preserved in good number in these Bhanḍārs. Most of such works are still unpublished and in some cases even their existence is not known to the scholars. In the days of political ups and downs when education was not as widespread as today, the scholars served the publlc by writing several works in various languages. We shall now give a description of some of the outstanding Rājasthānī authors along with their works. We will classify them as follows:—

(1) Prākrit and Apabhraṁśa Writers.

(2) Saṁskrit writers.

(3) Hindī and Rājasthānī authors.

PRĀKRIT & APABHRAṀŚA WRITERS

1. PADMANANDI :

The writer of Jambu Dwīpa Pragnapti in Prākrit was a Rājasthānī scholar. He was a descendent in the line of Veernandi and pupil of Bālanandi. The work 'Jambudwipa Pragnapti' was written at Baran Nagar, a sub-divisional Head-quarter of Rājasthan. At that time Sakti Kumār was the rulār of Mewar. In those days Bāran was under the Mewar State. No date of its composition is given but probably it was composed in vs 805 i. e. 748 A. D.[1] The author has described the prosperity and wealth of Bāran. Sakti Kumār had been stated to be the ruler of the city.[2]

2. HARIṢEṆA :

Hariṣeṇa was a resident of Citṭor. His father's name was Goverdhana. Dhakkaḍa was his caste which originated from 'Srī Ujapur'. Once the poet went to

1. Introdution to Purāṭana Vākya Sūci p. 67.

2. णाणागुणगणकलिओ, णरवइ संपूजिओ कलाकुशलो ।
वाराणयरस्स पहु णरूत्तमो, संत्तिभूपालो ॥१६६॥
पोक्खरणिवाविपउरे, बहुभवन विहूसिए परमरम्मे ।
णजणसंकिण्णे, धणधण्णसमाउले दिव्वे ॥१६७॥

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'Acalpur' where he composed his famous work 'Dhamma Parikkhā' in Samvat 1044 (987 A.D.).[1]

His work remained very popular for long and was read with great interest Several manuscripts are preserved in the Grantha Bhandārs of of Rājasthān and specially at Āmer and Nāgaur Bhandārs. The work is still unpublished.

The work is divided into 11 Sandhis in which more than 100 stories have been told. The poet was a great lover of Mewār and its beauty. At one place he has given a beautiful description.

जो सिहरि सिहणि केक्कारइल्लु, सरि तडि रहट्ट जव सेयगिल्लु ।
तरू कुसुमगंध वासिय दियंत्त, णीसेस सास संपुंण्ण च्छित्त ।
चूय वण कोइलाराव रम्मु, वर सर सारस वय जणिय पेम्मु ।
भिस किसलय पासायण तुट्ठ हंस, मयरंद मत्त अलिउल्लं णिघोस ।
करवंद जाल किडि विहियतोसु, वण तरू हल सउणिगण पोसु ।
कय सास चरणु गो महिसि महिसु, उच्छ वण पद रिसियरस विसेसु ।
तप्पाणंदिय दीण वेंदु, थल णिलिणि सयण गण पहिय तंदु ।
वर सालि सुगंधिय गंधवाहु, तक्खणि सक्णट्ठविय सुय समूहु ।
णियडत्थ गाम मंडिय पएसु, जणवय परिपूरिय जाम कोसु ।
रिउ जोग्ग सोक्ख रंजिय जणोहु, गय चोर मारि भय लद्ध सोहु ।

घत्ता

जो उज्जाणहिं सोहइ, खेयर मोहइ, वल्ली हरहिं विलासहिं ।
मणि कचण कय पुणणहिं, वणण रवणणहिं पुरहिं स गोउर सालहिं ।।

—Dhamma Parikkhā 11-1

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१. इय मेवाडदेसे जणसंकुले, सिरिउजपुर णिग्गय धक्कण कुले ।
गोवद्धण नामें उप्पत्तउं, जो सम्मत्त रयण संपुत्तउं ।
तहो गोवद्धणामु पिय धणवह, जा जिणवर मुणिवर पिय गुणवह ।
ताई जणिउं हरिसेण णामें सुउ, सो संजाउ विवुह कइ विस्सुउ ।
सिरि चितउडु चएवि अचलउरहो, गुउ णियकज्जें जिणहर पउरहो
तहि छंदालंकारपसाहिय, धम्मपरिक्ख एह तें साहिय ।। २६.

—Dhamma Parikkha 11-26

विक्कम णिव परिय कालह, अव गय वरिस सहस चउतालए ।

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3. Dhanpāla :

Dhanpāla was a famous poet of Apabhraṁśa. His work 'Bhaviṣyatta-kahā' was first discovered by Dr. Jacobi in Ahmedābād with the help of a Jaina monk. It was published later on by Royal Academi Munich. It was also published in Gack, Orintal Series, 1923. The poet while giving his account only mentioned his caste as Dhakkaḍ and his mother and father's name[1] as Dhanasiri and Mayesar. He was proud of his knowledge so he has addressed himself as the son of Saraswati. (सरसइ बहुलद्ध महावरेण). Hariṣeṇa, the writer of Dhamma Parikkhā was also of this caste. According to the inscription of Śrī Tejpāl of Delwāḍa, there is a mention of Dhakkaḍ caste. Harisena wrote that Dhakkaḍ caste originated from Siriujpur which seems to be the old name of Sironj, an old town in Rājasthān in the Kotāh district, now transferred to Madhya Pradeśa. But according to Dhamma Parikkhā, Sriujapur is in Mewār which has been mentioned clearly in the following line :—

'इय मेवाड देस जण संकुले गिरि उजपुर णिग्गय धक्कड कुले'

Bhaviṣyttakahā remained very popular among the Jainas for centuries. Manuscripts of this work are found in several Bhanḍārs of Rājasthān. There are 10 manuscripts only in one Āmer Śāstra Bhanḍār, Jaipur. This shows its wide popularity. He was a 10th century scholar.

4. HARIBHADRA SŪRI :—

He was a great scholar of Prākrit and Saṁskrit. He belonged to Citṭor. He wrote commentaries on the Anuyogadvāra Sūtra, Āvaśya Sūtra, Daśavaikālika Sūtra[1] Nandi Sūtra[2], Pragnāpanā Sūtra. He also wrote Anekānta Jaya Patākā[3] and Anekānta Vāda Praveśa[4] in which he not merely presented the Jaina Philosophy of Anekānta but criticised the current philosophical systems. He is also the writer of Samarāicca Kahā. It is a big romance in mixed prose and verse. His Dhūrtā Khyāna is a good satire on popular Hinduism. It is still unpublished. Haribhadra's

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1. धक्कड वणि वंसे माएसरहो समुब्भविण ।
धणसिरिहो बि सुवेण विरहउ सरसह संभविण ॥
—Bhavisayatta Kahā

1. Published in D. C. P. Series No. 47. Bombay 1918.
2. Published by R. K. Sāmsthā, Ratlām 1928.
3. Published by J. G. Series, Bhāvnagar.
4. Published by Hema Candra Sabhā. Ratlām 1919–series No. 3.

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other philosophical works are Yogabindu[1] and Yoga Draṣṭi Samuccaya[2] which is a valuable synthesis of old Jaina ideas and those of Pātanjali and Vyāsa.

5. MAHEŚVAR SŪRI :

He was also a Rājasthāni Scholar, and wrote Gyāna Pancami Kathā[3] in Prākrit which contains 10 stories. He was a 10th century scholar. He also wrote Sanyama Manjari Kathā[4] in Apabhraṁśa. It is interesting to find in these books many old folk tales dressed and presented in Jaina Garb. The first work is still unpublished.

SAṀSKRIT WRITERS

1. SIDHARSI :

Sidharsi, pupil of Durgāswāmin was a Rājasthānī writer belonging to Mewār. He completed commentary on Updesamālā and Upmiti Bhava Prapanca Kathā[5] at Bhilla Māla in the year 905 A.D. It is as much a work of Philosophy as of poetry and is one of the finest allegories. His other work is Candra Kevali Carita. It was composed in the year 917 A. D. i. e. 12 years after Upmiti Bhava Prapanca Kathā.

2. Āśādhar :

Originally Āśādhar was a Rājasthānī scholar and Mandalgarh was his birth place[6]. But due to continuous attacks of Śhahabuddin Gauri, he was compelled to leave Rājasthān and settled at Dhārā Nagarī. He was one of the greatest

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1. Published in J.D.P.S. Series, Bhāvnagar, 1911.
2. Published in D.C.P. Series No, 12. Bombay 1913.
3. Brahad Gyān Bhanḍār. Jaisalmer.
4. Published in the G.O.S. in the year 1918.
5. Published in D.L.P. Series No. 46, Bombay.
6. श्रीमानस्ति सपादलक्षविषयः शाकम्भरीभूषण
स्तत्र श्रीरतिधाममण्डलकरं नामास्ति दुर्गमहत् ।
श्रीरत्न्यामुदपादि तत्र विमलव्याघ्रेरवालान्वया
च्छीसल्लक्षणतो जिनेन्द्रसमयश्रद्धालुराशाधरः ॥१॥

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scholars of his time and wrote several works on various subjects. He wrote commentary on Aṣṭānga Hridaya, Kāvyālankār and Amar Koṣa but unfortunately these are not available at present in any of the Jaina Bhaṇḍārs in Rājasthān. Ādhyātma Rahasya[1] which is considered to be his lost work was discovered in Bhaṭṭārkiya Śāstra Bhaṇḍār Ājmer. This is a very good work in Saṁskrit dealing with Ādhyātma. Similarly Saṁskrit commentary on Āradhanāsāra written by him has been discovered in the Śāstra Bhaṇḍār of Jobner temple. It is a work of the 13th century written for his pupil Nayancandra. His other works are Sāgara Dharmāmrita, Angāra Dharmāmrita, Pratiṣṭhā Pāṭha, Jinasahasranāma Stotra. Cemmentary written by him on Bhopāl Caturvinśatika has also been recently discovered in Śāstra Bhaṇḍār, Jain temple, Pāṭodī, Jaipur. All the works written by him are very popular.

3. BHAṬṬĀRAKA SAKAL KĪRTI :—

Sakal Kīrti was one of the most famous Bhaṭṭāraka of his time. He was born in Saṁvat 1443 (1386 A.D.) at Pāṭan. His name was Pūna Singh or Pūran Singh[2]. He was married at the age of 14 and took to the life of a Jaina monk in the year 1425 A.D.[3] when he was 39 years old from Bhaṭṭāraka Padmanandi. He established a seat of Bhaṭṭāraka at Dūngarpur in the 1435[4] and became the first Bhaṭṭāraka. He was a great scholar of Saṁskrit and Hindi and wrote several works

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1. हरषी सुणीय सुवाणि पालह, अन्य ऊअरि सुयर ।
चौऊदत्रिताल प्रमाणि पूरइ, दिन पुत्र जनमीउ ।।१४।।
सुभवेला अवलोकि जनम, पुत्री ज्योति लखीय ।
मेलवि सजन सहू कोई पूनशंघ नाम ठवीय ।।१५।।

—Sakal Kīrti Rāsa

2. चउदय व्यासीय संवति कुलदीपक नरपाल संघपति ।
डूंगरपुरि दीक्षा महोछव तीणि कीया ए ।।३।।

—Sakal Kīrti Rāsa

3. श्री सकलकीरति सहगुरि सुकरि दीधी दीक्षा आणंदभरि ।
जयजयकार सयलि सचराचरूए गणधर ।।४।।
चउदसिवाणविहऊ लटि नरपाल पुरिंगलीपि ।
कोटि पटाचारिज पद संस्थापिया ए गण ।।५।।

—Sakal Kīrti Rāsa

4. Published from Vīra Sevā Mandir, Delhi.

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in both the languages. Some of the works are Ādipurāṇa, Uttarpurāṇa, Purāṇsāra, Śāntipurāṇa, Pārsva Purāṇa, Mahāvīra Purāṇa, Mallinātha Purāṇa. Yaśodhara Carita, Dhanyakumār Carita, Sukumal Carita, Solah Kāraṇ Pūjā, Sukti-Muktāvali and Karma Vipāka[1].

He travelled throughout Udaipur, Dūngarpur and Gujarāt. He led a Jaina Sangh to Girnār and performed a great Pratiṣṭhā ceremoney in Junāgarh[2].

4. BHAṬṬĀRAKA BHUWN KIRTI :

He was a pupil of Bhaṭṭāraka Sakal Kīrti and stayed as Bhaṭṭāraka at Dūngarpur for 19 years (1451 to 1470 A. D). He was a great scholar and wrote several works in Hindī. Some of his famous works are Jīwandhar Rāsa[3], Jambu Swāmi Rāsa[4], Rātri Bhojan Varjan Rāsa[5] Kalāvati Carita[6]. Cintāmaṇi Pārswanātha Stotra[7]. He was a great spiritual leader of his time and travelled in most of the parts of Rājasthān. The works written by him are still unpublished.

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1. आदिपुराण उत्तरपुराण शांति-पास-वर्द्धमान-मल्लि-चरित्र ।
आदि यशोधर धन्यकुमार सुकुमाल सुदर्शन चरित्र ।।२७।।
पंचपरमेष्टी गंधकुटीय अष्टानिका गणधर भेय ।
सोलहकारण पूजाविधि गुरिए सविप्रगट प्रकासिया तेय ।।२८।।
सुक्तिमुक्तावलि क्रमविपाक गुरि रचीय डाईण परि विविध परिग्रंथ ।
मरह संगीत पिगंल निपुणगुरू गुरुउ श्री सकलकीरति निग्रंथ ।।२९।।

2. जूनिगढ गुरू उपदेसिहं सरिवर वंध अतिसव ।
सखि ठाकर अदराज्य स्यंघ राजि प्रासाद मांडीउए ।।२०।।
मंडलिक राइ वहू मानीउ देश वदेशि ज व्याप्तीयु ।
पीतलमइ आदिनाथ थिर थापीया ए ।।२१।।

3. Granth Bhanḍār Terāpanthī Jaina Temple, Jaipur.

4. Ibid.

5. Ibid.

6. Grantha Bhanḍār Ṭholīa Jaina Temple, Jaipur.

7. Ibid.

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5. BRAHMA JINDĀSA :

He was the younger brother and pupil of Bhaṭṭāraka Sakal Kīrti. He refers in most of his works to the name of Bhaṭṭāraka Bhuwan Kīrti with great respect. He lived with him for a long time. He also mentions the name of his Guru in most of his works. Dūngrpur seems to have remained the main centre of his literary activities. He was a good scholar of Saṁskrit, Hindī and Gujraṭī. He wrote more than 50 works both in Saṁskrit and Hindī. Harivanśa Purāṇa, Padam Purāṇa, Jāmbū Swāmi Caritra, Vrat Kathā Koṣa, Ādinātha Purāṇa, Śrenika Caritra, and Yaśodhar Carita, are some of his Saṁakrit works which are read with great interest by the Jainas. Hanumat Rāsa,[1] Holi Rāsa, Karma Vipāk Rāsa, Jambu Swāmi Rāsa, Ārādhanā Rāsa, Srīpāla Rāsa, Sudarśan Rāsa, Nāgakumār Rāsa, are some of his Hindi works, which are also read by Jainas with great interest and as such they are in several Grantha Bhaṇḍārs of Rājasthān, and at Āmer Śāstra Bhaṇḍār and Udaipur Śāstra Bhaṇḍārs in particular.

6. BHAṬṬĀRAKA GYĀNA BHUṢAṆA :

He was also a great Saṁskrit and Hindī scholar, and was the 4th in Bhaṭṭāraka line. He sat on the Bhaṭṭārka Gādī in the year 1475 A.D. after that he left that seat and devoted his time to the writing of works. He travelled in Mewār and various other parts of Rājasthān and preached to the public. He was greatly respected by sevral rulers of Rājasthān, and Gujrāt. He wrote works such as Tattva Gyāna Tarangani, Siddhānt Sār (Bhāṣya) Ādīsvar Phāga and commentary on Nemi Nirwan Kāvya. He completed Tattva Gyāna Tarangini in the year 1503 A.D. Ādīsvar Phāga describes the life of Sri Ādinātha and runs in both, saṁskrit and Hindī. Prākrit commentary on Gomaṭṭasār was also got written by him in the year 1503. At present it is available in the Śāstra Bhaṇḍār of Mozmābād.

7. PANḌIT RĀJ MALL :

Panḍit Rājmall was a learned scholar of Saṁskrit and Hindi. He belonged to Bairāṭh, an old town of Rājasthān 70 miles from Jaipur on Jaipur–Delhi Road.

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1. श्रीसकलकीरति गुरू प्रणमीनि भवनकीर्ति भवतार ।
ब्रह्मजिणदास एणी परिभणि, पढंता पुन्य अपार ॥७२७॥
—Hanumat Rāsa

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He was a scholar of 16th century and wrote Lāti Saṁhita[2] (1584 A.D.), Pancādhyāyī, Jambu Swami Carita in Saṁskrit. Lātī Saṁhitā[2] was composed for Sāhu Phaman at Bairāṭh, in the year 1584 A.D. He also translated into Hindī prose Samayasār a famous work of Prakrit language written by Ācārya Kunda Kunda. This work is an important one from linguistic point of view and is regarded as the first big work in Hindi literature. For some time he lived in Āgrā and had an occasion to see Emperor Akbar and was very much influenced by his liberal views on religion. He has praised Akbar's reign in Jambuswami Carita.

8. GYĀNA KĪRTI :

He was the pupil of Vādibhuṣana. He wrote Yaṣodhar Carita[3] on the request of Nānū Godhā who was the Prime Minister of Mahārājā Mānsingh of Āmer. He was a scholar of 16th century and completed his work in the year 1602 A.D. One manuscript of the work exists in Āmer Śāstra Bhandār, Jaipur. The work is still unpublished.

9. BHAṬṬĀRAKA ŚUBHA CANDRA :

Bhaṭṭāraka Śubha Candra was in the line of Bhaṭṭāraka Sakal Kīrti. He was the pupil of Bhaṭṭāraka Vijay Kīrti and was a great Saṁskrit scholar of the 16th century. He held the titles of "Trividha Vidyādhar" and "Ṣaṭ bhāṣā kavicakravarti". He studied Philosophy, Grammar, Lexicography and Alankārs and travelled in various parts of India such as Karnāṭak, Gujrāt, Mālwā, and Rājasthān. He wrote more than 30 works in saṁskrit and Hindī, out of which Candraprabhā Carita,

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1. तत्सूनुः श्रियमुद्वहत् भुजबलादेकातपत्रो भुवि,
   श्रीमत्साहिरकव्वरो वरमतिः साम्राज्यराजद्वपुः ।
   तेजः पुंजमयो ज्वलज्ज्वलनज ज्वाला करालनलः ।
   सर्वादीन् दहतिस्म निर्दयमना, उन्मूल्यमूलादपि ।।११।।

2. तत्राद्यस्य वरो सुतो वरगुणो न्योताह्वसंवाधिपो ।
   येनंतर्ज्जिनमन्दिरं स्फुटमिह प्रोतुंगमत्युद्भुतं ।
   वैराटनगरे निधाय विधिवत्पूजाश्च वहवयः कृतः ।
   अत्रामुत्र सुखप्रदः स्वयशसः स्तंभसमारोपितः ।।

   —Lati Saṁhita p. 73

3. इति श्रीयशोधरमहाराजचरित्रे भट्टारकश्रीवादिभूषणशिष्याचार्य श्रीज्ञानकीर्तिविरचिते राजाधिराजमहाराजमानसिंहप्रधानसाहश्रीनानूनामांकिते भट्टारकश्री अभयरुच्यादिदीक्षाग्रहण स्वर्गादिप्राप्तिवर्णनो नाम नवमः सर्गः ।

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Jivandhar Carita are his famous works. The manuscripts of his works are available in several Grantha Bhanḍārs of Rājasthān. The main centres where he wrote his works were Dūngarpur and Sāgwāra. He completed Pāṇḍava Purāṇa in Sāgwāra in the year 1551 A.D. A compelete account of him has been given in Pāṇḍava Purāṇa.[4] He remained Bhaṭṭāraka from the year 1516 to 1556 A.D.

10. BHAṬṬĀRAKA SOMASEN :

He was also a Rājasthānī scholar and lived in Bairāṭh. an old town of Rājasthān. He wrote Padma Purāṇa in the year 1602 A.D. in Saṁskrit. Somasen was the pupil of Ācārya Guṇabhadra. His work is very popular and available in various Branḍārs of Rājasthān. This is a short form of Jaina Rāmāyaṇa.

11. JAGANNĀTHA :

He was the pupil of Bhaṭṭāraka Narendra Kīrti who lived in Todārāisingh known by the name of Takśak Garh[1]. Jagannath was a Jaina Khandelwal by caste and was son of Śresthi Pom Rāja. Six works written by him have been discovered so far which are Swetāmbar Parājaya, Caturvinsati, Sandhan Svopadam Ṭīkā, Sukh Nidhān, Sukhena Carita, Śiva Sandhan Nāma. He was a scholar of 17th–18th century. His brother Vadi-Rāja was also a good scholar of Saṁskrit. He wrote Saṁskrit commetary on Vāgbhaṭṭālankār called Kavi Candrikā in Saṁwat 1729 i. e. 1672 A.D. Gyān Locana Stotra was also composed by him and is preserved in the Śāstra Bhanḍār of Pāṭodi Temple. All the works are unpublished so far.

HINDĪ WRITERS

1. PADMA NĀBH :

Padmanābh was a poet of the 15th century and belonged to the Cittor state. Sanghapati Ḍungar requested him to compose a Bāvani dealing with various

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1. Bhaṭṭaraka Sampradāya Page 147.

2. वत्से नेत्रषडश्वसोम १७६२ निर्हिते ज्येष्ठे च मासेनघे ।
शुभ्रेपक्ष इति त्रयोदशदिने श्रीतक्षकाख्ये पुरे ।
नेमिस्वामिगृहे व्यलीलिखदिदं देवागमालंकृतं ।
पुस्तं पूज्यनरेन्द्रकीर्तिसुगुरोः श्री जगन्नाथवटुः ।।

—Anekānta year 10 p. 73

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topics and on his request he completed the Bāvani in the year 1486 A.D. It is in Rajasthānī fully influenced by Apabhraṁśa. This is his only work which has been discovered so far. Two manuscripts of the work have been searched out, of which one is in the Abhaya Granthālaya, Bīkāner and the other one is in the Grantha Bhanḍār of Ṭholiā Jaina temple, Jaipur. The whole Bāvani is in Chaappaya metre. Some of the verses are of High standard composed in a strong and good literary style.

2. CHĪHALA :

He was Rājasthāni poet of 15th and 16th Century. The place where the poet was born and lived is not known so far but it is certain that the poet was a Rājasthānī scholar[1] as his work are generally preserved in the Grantha Bhanḍārs of Rājasthān. He was Agarwāl Jaina and his father's name was Nāthū. Upto this time five small works written by him have been discovered. Pānca Sahelī Gīta was composed in the year 1517 A. D.[2]. His other works are Panthi Gīta, Bāwanī and two small Gīta called Udar Gīta and Velī. "Bāwānī" which was completed in the year 1524 A. D.[3] has been discovered recently in the Śāstra Bhanḍār of Ṭholia Jaina temple, Jaipur. Ācārya Rāma Candrā Śukla[4] and Dr. Rām Kumar Varma[5] have also wrote a few lines about the poet, but they had given only the description of Panca Sahelī Gīta. All his works are not published so far. His works though small one are full of literary merits. All his works are written in Rajasthanī language. Two verses of Panca Sahelī Gīta are as follows :—

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1. Rājasthanī Bhāśa aur Sāhitya p. 149–50.

2. पनरेमै पीचोतरे, पूनम फागुण मास ।
   पंचसहैली वरणवी, कवि छीहल परगास ।।

3. चउरासी आगलइ सइ जु पंद्रह संवछर ।
   सुक्ल पख्य अष्टमी मास कातिग गुरु वासरु ।।
   हृदय उपनी बुद्धि नाम श्रीगुरूकौं लीन्हउ ।
   सारद तणउ पसाइ कवित्त संपूरण कीन्हउ ।।
   नाल्हिग वंसि नाथु सुतनु अगरवाल कुल प्रगट रवि ।
   बावनी बसुधा विस्तरी कवि कंकण छीहल कवि ।।

4. Hindī Sāhitya kā Itihāsa–Samwat 2007 p. 198.

5. Hindī Sāhitya ka Ālocanātmak Itihāsa p. 324–448.

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मीठे मन के भावते, कीया सरस बखाण।
अण जाण्या मूरिख हसइ, रीझइ चतुर सुजांण ॥६७॥
संवत पनर पचुहुत्तरह, पूनिम फागुण मास।
पंच सहेली वरणवी, कवि छीहल परगास ॥६८॥

3. ṬAAKKURSĪ :

Ṭhakkursī was a Rājasthānī scholar of 15th century. His father Dhelḥa was also a Hindi poet, In most of his works he quotes himsslf as the son of Poet Dhelha. In Meghamālā Vrata Kathā he describes the City of Cātsu where he completed the work. Ḥe was Khandelwāla Jaina and Pahāḍya was his Gotra. Ḥis works are available in several Bhanḍārs of Rājasthān which shows his popularity. Nine works written hy him have been found so far in the Grantha Bhanḍārs. They are (1) Pārśwanātha Sakuna Sattavīsi (1521 A. D.) (2) Meghamāla Vrata Kathā (1523 A. D.), (3) Kripaṇa Carita (1523 A. D.), (4) Śila Battīsi [1], (1528 A. D.) (5) Pancendriya Veli [2], (1528 A. D.), (6) Guṇaveli, (7) Nemi Rājamati Veli, (8) Cintāmaṇi Jayamāla and (9) Sīmandhara Stavan. Besides these, there are also some Padas whlch are preserved in the Guṭakās.

4. BRAHMA VŪCARĀJA :

Vūcarāja was a great Rājasthānī poet of the 15th and 16th century. Being a Jaina saint he used to travel from one place to another. Ḥe wrote several works in Rājasthanī His first work was Mayaṇa[1]-JuJha which was completed by him in Saṁwat 1584 (1527 A.D.). Recently three works namely Santoṣa Jayamala (1534 A.D.),

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1. कवि घेल्ह सुतन गुण ठावो, जगि प्रगट ठकुरसी नावो।
तौ वेलि सरस गुणगाया, चित चतुर मुरिख समझाया ॥

—Pancendriya Veli.

2. संवत् पंद्रसैर पिच्यास्यो, तेरसि सुदि कातिग मासे।
इ पांच इंद्री वसि राखै, सौ हरत परत सुख चाखै ॥

3. हाथु व साह महत्ति मट्टंते, पहाचन्द गुरू उवएसंते।
पणदह सइजि असीतं अग्गल, श्रावण मास छठिखिय मंगल ॥

4. राह विवकम तणउ संवतु, नवासिय न पनरसै।
सवदरूति आसु बखाणउं, तिथि पडिया सुभ लग्नसु ॥

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Bāraha Bhāvanā and Cetana Pudgal Dhamāla and some Padas have been discovered in the Grantha Bhanḍārs of Būndī and Ajmer. There is a manuscript of Samayaktva Kaumudi[1] which was presented to him at Campāvati., an old name of Cātasu in the year 1525 A. D.

5. CHĪTARA ṬHOLIĀ :

Chītara Ṭholiā was born in Mozamābād an old town of Rājasthān, 40 miles from Jaipur City in the West. One work, 'Ḥolī kī Kathā' has been discovered so far. This was completed in Saṁwat 1660[2] (1603 A.D.) in Mozamābād when Rāja Mānsingh (1560–1615 A.D.) was the Ruler of Āmer. The work deals with a story of Ḥoli according to the Jaina Mythology. The work is still unpublished.

6. VIDYĀ BḤŪṢAṆA :

He was a Ḥindī poet of 16th century. Ḥe was the pupil of Viśva Sena who had been in Rāmasena line. Ḥe belonged to Bhaṭṭāpurā caste. Ḥe completed his work Bhaviśya Datta Rāsa in Saṁwat 1600 (1543 A. D.) in a temple of Pārsvanātha at Sojat[3] an old town in Pāli District of Rajasthan. The Rāsa is in Rājasthānī influenced by Gujarati. It contains 472 verses composed in various metres.

7. BRAHMA RĀYMALL :

Brahma Rāymalla was a great Hindī poet of 16th century. He was the pupil of Bhaṭṭāraka Ananta Kirti. Ḥe was was a Rājasthānī poet put his original

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1. Āmer Śāstra Bhanḍār, Jaipur Praśasti Sangrah p. 44

2. सौलासे साठे शुभ वर्ष, फाल्गुन शुक्ल पूर्णिमा हर्ष ।
सोहै मौजावाद निवास, पूजै मन की सगली आस ।।
सोहै राजा मांन को राज, जिहि बांधी पूरबलग पाज ।
सुखी सर्वे नगर में लोग, दान पुण्य जानै सहु भोग ।
इहि विधि कलयुग में दिन रात, जाणै नहीं दुख: की जाति ।
छीतर ठोल्यो वीनती करै, हिवडा मांहि जिनवाणी धरे ।।

3. महानयर सौजित्रा ठाम त्यासु पास जिनवरनु धाम ।
भट्टपुरा ज्ञांति अभिराम, नित नित करि धर्मना काम ।।६०।।
संवत् सोलसि श्रावणमास, शुक्ल पंचम दिन उल्हास ।
कहि विद्याभूषण सुरीश, रास ए नदुं कोडि वरीस ।।६१।।

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birth place has not been mentioned in any of his works. He completed his Pradyumna Rāso at Ranthambhore fort (1568 A. D.) and Bhavisya-Datta-Kathā at Sāngāner (1576 A. D.). His other works are Hanumat Rāsa (1559 A. D.), Sudarsana Raso (1562 A. D.), Nemisvara Rāsa and Nirdoṣa Sapatmi Vrata Kathā. All the works are very popular and therefore their manuscripts are available in several Bhandāars of Rajasthan. In his Bhaviṣya-Datta-Kathā, he describes himself and the City of Sāngāner as follows:—

मूलसंघ शारद शुभ गछि,छोडी चार कषाय निरभछि।
अनंतकीर्ति मुनि गुणह निधान, तासु तने सिख कीयो बखाण ।।
ब्रह्म रायमल थोडि बुधि, अरथ पद की न लहै सुधि।
जैसी मति दीनै औकास, व्रत पञ्चमी को कीयौ परकास ।।
जो इह कथा सुणे दे कान, काल लहिवि पहुँचे निरवान।
सौलहसै तैंतीसा सार, कातिक सुदी चौदसि सनिवार।
स्वाति नक्षत्र सिद्धि शुभ जोग, पीडा न व्यापै न रोग।
देस ढूंढाहड सोभा घणी, पुजै तहां अलि मण तणी।
निर्मल तले नदी बहु फिरे सुख से बसै वहु सांगानेरि।
चहुँ दिशि वण्या भला बाज़ार, भरे पटोला मोतीहार।
भवन उतुंग जिनेश्वर तणा, सोभै चंदवा तोरण घणा।
राजा राजै भगवंतदास, राजकंवर सेवहि बहु तास।
परजा लोग सुख सुख बसै, दुखी दलिद्री पुरवै आस।
श्रावक लोग बसै धनवंत, पूजा करहि जयति अरहंत।
उपरा उपरी वैर न काम, जिहि अहिमिंद सुर्ग सुख वास।

All the works written by him are still unpublished.

8. ĀNANDAGHAN :

He was a Rājasthānī Jaina saint and is regarded as one of the best spiritual poets amongst the Jaina scholars of both Digambara and Swetāmbara. Ānandghan was a great scholar and his works Ānandghan Caubīsī and Ānandghan Bahottari are considered to be the works of high siandard in Rājasthānī and Hīndī. It is a pity that still a complete description about Ānandghan has not so far been published. According to some scholar he was born in the year 1603 A.D. and died at the age

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of 70 in 1673 A.D. His original name was Lābhānanda[1]. His two works mentioned above are the collections of several small works.

9. BRAHMA KAPŪRA CANDA :

Brahma Kapūra Canda hailed from Ānandapur town where Jaswant Singh Rāthore was the Ruler. He describes himself as the pupil of Muni Guṇa Candra pupil of Yaśah Kīrti in his work Pārśwanātha Rāso. Ānandapur was at that time a prosperous town where people of all caste and creed led a happy life. The poet completed his work in the year 1640 A.D. at Pārśwanātha temple. Several Hindī Padas and Vinatis written by the poet are also available in the Gutakas of the Grantha Bhanḍārs.

तासु तणु सिषि तसु पंडित कपूर जी चन्द ।
कीयो रास चिति धरिवि आनंद ।
जिणगुण बहु मुझ अल्प जी मति ।
गति विधि देख्या जी शास्त्र पुराण ।
बुधजन देखि को मति हसै ।
तैसी जी विधि में कीयो जी बखाण ॥१६१॥
सोलासै सत्ताणवै मासि वैसाखि ।
पंचमी तिथि सुभ उजल पाखि ।
नाम नक्षत्र आद्रा भलो ।
वार वृहस्पति अधिक प्रधान ।
रास कियो वामा सुत तणो ।
स्वामी जी पारसनाथ के थान ॥१६२॥
अहो देस को राजा जी जाति राठोड ।
सकलजी छत्री याकै सिरि मांड ।
नाम जसवंतसिंघ तसु तणो ।
तास आनंदपुर नगर प्रधान ।
पौण छत्तीस लीला करै ।
सोभैं जी जसे हो इन्द्र विमान ॥१६३॥

—Pārsvanātha Rāso

1. Ardha Kathānak edited by Nāthū Rām Premi, p. 132

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10. HEMARĀJA II :

There were two scholars having the same name and of the same 17th century. The first Hemarāja[1] lived at Āgrā who wrote more than 10 works both in Hindī prose and poetry. Hemrāja II was a Rājasthānī poet. His only work of Dohāśatak has been recently discovered in the Grantha Bhaṇḍār of Jaina Ṭholiā Temple, Jaipur. According to the description given in the Dohāśatak he was born in Sāṅgāner but began to live at Kāmā[2] after some time. The work contains 101 Dohās. It is a literary work full of religious and moral teachings. It was completed in the year 1668 A.D. at Kāmāgarh.

11. HARṢA KĪRTI :

Ḥarṣa Kīrti was a Rājasthānī Scholar of the 17th century. He wrote several works in Hindī. The poet completed his Caturgati Veli in the year 1626 A.D. There are about 30 works which were written by him. The names of the works are Chahaleśyā Kavitta, Pancamagati Veli, Karma Ḥindolanā, Sīmandhar ki Jakadi, Neminātha Rājamati Gīta, Nemiśvara Gīta and Morḍā. He also wrote several Padas in Ḥindi which are lying scattered in the various Guṭkās of Jaina Grantha Bhaṇḍārs.

12. BRAHMA GYĀNA SĀGARA :

Brahma Gyāna Sāgara was pupil of Bhaṭṭāraka Śrī Bhūṣaṇa. He was a scholar of both Hindī and Saṁskrit. He wrote several works in Hindī, specially short stories which are more than 40 in number. Thirty two stories are in the collection of

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1. हेमराज पंडित बसै, तिसी आगरे ठाइं ।
गरग गोत्र गुन आगरो, सब पूजै जिस पाइं ।।
—Pāṇḍava Purāṇa of Bulākīdāsa.

2. उपजो सांगानेरि कौ, अब कांमांगढ वास ।
यहां 'हेम' दोहा रचे स्वपर बुद्धि परकास ।।९८।।
कामांगढ सुवस जहां, कीरतिसिंह नरेस ।
अपने खडग वलवसि किवे, दुर्जन जितेक देस ।।९९।।
सतरहसै पच्चीसकौ, बरतें संवत् सार ।
कातिक सुदी तिथि पंचमी, पूरन भयो विचार ।।१००।।
एक आगरे एकसौ कीये दोहा छंद ।
जो हित दे बांचै पढै, ता उरि बढे आनन्द ।।१०१।।

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a Guṭakā of Ṭholiā Jaina temple, Jaipur. In the Daśalakśana Vratkathā he mentioned his teacher's name as follows :—

भट्टारक श्रीभूषण धीर, सकलशास्त्र पूरन गंभीर ।
तस पद प्रणमी बोले सार, ब्रह्म ज्ञानसागर सुविचार ।।

Bhaṭṭāraka Srī Bhūṣaṇa, the teacher of Brahma Gyāna Sāgara completed Pāṇḍava Purāṇa in the year 1600 A. D, so the time of his pupil is evidently 17th century. Some of the stories written by him are as follows :—

Ratnatraya Vrata Kathā, Ananta Vrata Kathā,
Srāvaṇ Dvādaśi Vrat Kathā, Rohiṇi Vrat Kathā,
Puṣpānjali Vrat Kathā, Rakśābandhan Kathā,
Kokilā Pancami Kathā, Candana Ṣaṣti Vrata Kathā,

13. JODHRĀJA GODIKĀ :

Jodhrāja Goḍikā was a Rājasthānī scholar of the 17th century. He lived in Sāngāner (Jaipur). His father Amar Cand Goḍikā was wealthy man famous throughout the country for his business. He was a great Hindī writer of his time The following are his main works :—

		Written in the year
1.	Kathā Koṣa	1665 A.D.
2.	Dharma Sarovara	1667 ,,
3.	Samyaktva Kaumudi	1667 ,,
4.	Pravacanasāra Bhāṣā	1667 ,,
5.	Pritinkar Carita Bhāṣā	1664 ,,
6.	Bhāva Dīpikā	Not known

Except the last work all other works are in Hindī poetry. He studied with Panḍit Hari Subha a Saṁskrit Scholar. In his Samyaktva Kaumudi, there are some autobiographical verses :—

सांगानेर सुथान में, देश ढूंढाहडि सार।
ता सम नहीं कौ और पुर, देखे सहर हजार ।।
अमर पूत जिनवर भगत, जोधराज कवि नाम।
वासी सांगानेरि को करी कथा सुखधाम ।।

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धर्मदास को पूत लघु, जाति लुहाड्यो जोय ।
नाम कल्याणं सु जानिये, कवि को मामो सोय ।।
ताकै पढिवे कारने, कियो ग्रन्थ यह जोध ।
नाम समकित कोमुदी, दायक केवल वोध ।।
इहै समकित कौमुदी, जो नर पढै सुभाय ।
सो सुर नर सुख पाय कै, हनो करमि सिव जाय ।।

चौपाई

संवत् सत्रासै चोवीस, फागन बुदि तेरस शुभ दीस ।
शुक्रवार सो पूरन भई, इहै कथा समकित गुन ठई ।।

His works were quite popular therefore manuscript copies of several of them are available in various Bhanḍārs of Jaipur. All the works are unpublished so far.

14. KIŚANA SINGHA :

He was born in Rampura, a village in Sawāimādhopur District but later on he settled at Sāngāner which was the centre of literary activity in the 17th and 18th century. His father's name was Kalyāṇa who was famous by the title of Sangahi. Kiśana Singha was the elder son and Ānand Singha was the younger one of his father. He wrote more than 20 works in Hindī poetry out of which Puṇyāsrava Kathā Koṣa is very much popular the description of the poet given in the Bhadrabāhu Carita is as follows :—

खंडैलीवालं वैंस विसालं नागरचालं देससियं ।
रामापुरवासं देवनिवासं धर्मप्रकासं प्रकटकियं ।
संगही कल्याणं सब गुणजाणं, गौत्र पाटणी सुजसलियं ।
पूजो जिनरायं श्रुत गुरूपायं, नमैं सकति निज दानदियं ।
तसु सुत दुव एवं गुरूमुखदेवं लहुरी आणंदसिंघ सुणौं ।
सुखदेव सुनंदन जिन पद वंदन, थान मान किसनेस सुणौ ।

The names of his other works are Bāvanī (1706 A.D), Rātri Bhojan Kathā (1716 A.D), Ekāvalivratkathā, Guru Bhakti Gīta, Cetan Lorī, Caubīsa Danḍaka, Jina Bhakti Gīta, Ṇamokāra Rāsa, Nirvāna Kānḍa Bhāṣa, Labdhi Vidhāna Kathā etc. Hindī Padas written by him are also available in the various Guṭakās preserved in the Grantha Bhanḍār .

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15. SEWĀ RĀMA PĀṬNĪ :

Sewā Rāma Pāṭnī was born in Dausa but afterwards settled down in Dīga-city of fountains-in the Bharatpur State. His father's name was Māyā Rāma. He was a Khandelwal and Pātnī was his Gotrā. In V.S. 1850 (1793 A.D.) he completed Hindī translation of Mallinātha Carita.[1] Originally it was written in Saṁskrit by Sakal Kīrti. A manuscript written in the same year in which it was composed has been found in the Śāstra Bhaṇḍār of Dīga. Sewā Rāma Pātnī was also a good copyist and several manuscripts written by him are preserved in Granth Bhaṇḍārs of Kāmā, Bharatpur and Dīga. The work is still unpublished.

16. JAI CANDA CHĀBRĀ :

Jai Canda Chābrā was a famous Rājasthānī scholar. He was born in Saṁwat 1795 (1738 A. D.) at Phāgī, a town 24 miles south of Jaipur. He began writing in 1804 A. D. and his last work seems to have been completed in 1817 A. D. He wrote more than 15 works in Ḍhūndhārī language which is a part of Rājasthānī. All the works written by him are not original but translations from Saṁskrit and Prākrit works. His works are very popular and their circulation is also wide. In the Bhaṇḍārs of Jaipur all the works written by him are found. Some of the original copies written by his own hand are at present placed in the Śāstra Bhaṇḍār of Jaina temple Baḍā Mandir, Jaipur.

Names of the works written by him are as follows :—

(1) Tattwārtha Sūtra Bhāṣā (1859)
(2) Dravya Sangraha Bhāṣā (1863)
(3) Sarwārtha Siddhi Bhāṣā (1861)
(4) Aṣṭa Pāhuda Bhāṣā (1867)
(5) Samayasāra Bhāṣā (1864)
(6) Swāmi Kārtikeyanu Preksā (1863)
(7) Āptamīmanśa Bhāṣā (1867)

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1. मायाचन्द को नन्दन जानि, गौत पाटणी सुख की खानि ।
सेवाराम नाम ही सही, भाषा कवि को जानो इही ।।
अल्पबुद्धि मेरी अति घणी, कविजन सो विनति इह भणी ।
भूल चूक जो लेहु सुधारि, इहि अरज मेरी अविधारि ।।
संवत् अष्टादश शत जांनि, और पचास अधिक ही मांनि ।
भादों मास प्रथम पक्षि मांहि, पांचें सोमवार के मांहि ।।
तब इह ग्रन्थ संपूर्ण कीयो, कवि जन मन वांछित फल लियो ।

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(8) Dewāgāma Stotra Bhāṣā (1866)
(9) Parikśa Mukha Bhāṣā (1863)
(10) Gyanārṇava Bhāṣā (1867)
and (11) Dhanya Kumāra Carita Bhāṣā etc.

Most of his works have been published.

17. RIṢABḤA DĀSA NIGOTIĀ :

He was born in Jaipur in 1783 A. D. His father Śobha Canda Nigotia was a business man. He studied several Jaina works of Prākrit and Saṁskrit and became a famous scholar. He wrote a Hindī commentary on Mūlācāra, a Prākrit work in 1831 A. D. He was a teacher of various Jaina Scholars. His Hindi translation of Mūlācār has not been published so far.

18. HIRĀ :

He was a Hindī scholar of 18th Century. He lived in Būndī. Only one work written by him has been found so far. It is Nemi Vyāhalo which was completed in the year 1791 A.D. in Būndī, the poet has given a short description of Būndī at the end of the work. The description is as follows :—

साल अठारासै "परमाण, ता पर अडतालीस बखाण ।
पौस कृष्ण पांचे तिथि आणि, बार बृहस्पति मन में आण ॥८०॥
बूंदी को छै महा सुथान, ती में नेम जिनालय जान ।
ती मध्ये पंडित वर भाय, रहे कवीश्वर उपमा गाय ॥८१॥
ता को नाउ जिनण को दास, महा विचक्षण रहत उदास ।
सखि हीरौ छै ताको नाम, तो कर्‌या नेम गुण गान ॥८२॥

19. NEMI CANDRA :

Nemi Candra lived in Āmber which was the old capital of Jaipur State. He was the pupil of Bhaṭṭāraka Jagat Kīrti [1] and had a good company of scholars amongst which Dūngarsi and Rūpa Cand were famous. He was a Jaina Khandelwāl. His younger brother was Jhagaroo. He composed Neminātha Rāso in Saṁwat 1769

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१. भट्टारक सब उपरें जगकीरती जगजोति अपारतो ।
कीरति चहूँ दिसि विस्तरी, पाँच आचार पाले सुभसारतों ॥२०॥
ताको सिष नेमचन्द, लघु भ्राता तसु झगडु जाणितो ।
सेठी गोत पदमावत्या खंडेलवाल तसु वै सब खांणितौ ॥२१॥

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i. e. 1712 A. D.[1] The Rasa is also famous by the name of Ḥarivansa Purāṇa. The poet has given a good description of Āmer at the end of the work. One work of the poet is Prityankara Caupai which is in the Jaina temple of Badhī Canda of Jaipur.

20. KHUŚĀL CANDA KĀLA:

Khuśāla Canda Kālā originally belonged to Sāngāner but after completion of his education he migrated to Delhi and settled there in Jaisinghpurā. He was a son of Sundar Dāsa. Laxmidāsa[2] was his teacher. He remembered the name of Bhaṭṭāraka Davendra Kīrti with great respect in his works. Khuśal Canda Kālā [1] was a good scholar of Hindī and he wrote nine works which are available in the various Grantha Bhanḍārs of Rājasthān. The names of his works are as follows:—

(1)	Yaśodhara Carita	(1724 A.D.)
(2)	Uttar Purāṇa	(1742 A.D.)
(3)	Padma Purāṇa	(1726 A.D.)
(4)	Ḥarivanśa Purāṇa	(1723 A.D.)
(5)	Kathā Kośa	(1726 A.D.)
(6)	Dhanya Kumār Carita	—
(7)	Jambu Swāmi Carita	—
(8)	Subhāśitāvali	—
and (9)	Pada Sangraha	—

All works are unpublished.

21. AJAYRĀJA PĀṬNĪ:

Ajayarāja Pāṭnī was born at Āmer. He was a Hindi and Saṁskrit scholar of the 18th Century. He wrote more than 20 works in Hindi out of which Ādipurāṇa

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1. सतरासै गुणहत्तरे, सुदि आसौज दसे रवि जांणतौ ।
   रास रच्यो श्रीनेमि को, बुद्धि सारु में कीयौ बखांणतौ ।।
2. ऐसे लिखमीदास ढिग में कुछ पढ्यो सुग्यान,
   पढन कीयौ मौ बुध्य लों, वे तो ग्यान निधान ।
   तिनही के उपदेश तें, भाषा सार बनाय,
   श्रुतसागर ब्रह्मचार को, सुभ अनुसार सुनाय ।।
3. और सुणौ आगे मन लाय, मैं सुन्दर को नंद सुभाय ।
   सिय तिया अमिधा मम माय, ताहि कूंखि मैं उपजू आय ।
   चंद खुशाल कहै सब लोक, भाषा कीनी सुणत असोक ।

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Bhāṣa (1740 A.D.), Neminātha Carita (1735 A.D.) Carkhā Caupai, Katha Battīsī, Yaśodhara Caupai (1735 A.D.) are important. He gave a good description of Āmer in his works. His main centre of literary activity was Neminātha temple of Āmer. The description of himself and Āmer in the Neminātha Carita is as follows:—

अजयराज इह कीयो बखाण, राज सवाई जयसिंह जाण।
अंबावती सहरै शुभ थान, जिन मन्दिर जिम देव विमान।
नीर निवाण सौहैं बन राई, वेलि गुलाब चमेली जाई।
चंपो मरवो अरु सेवति, यौ हौ जाति नानाविधि किती।
बहु मेवा बहु विधि सार, वरणत माँहे लागै वार।
गढ मन्दिर कछु कहयो न जाइ, सुखिया लोग बसै अधिकाइ।
तामैं जिन मन्दिर इक सार, तहां विराजै श्री नेमिकुमार।
स्याम मूर्ति सोभा अति घणी, ताकी वोपमा जाइ न गणी।

All his works are still unpublished.

22. MAḤĀ PANḌIT ṬOḌAR MALA :

Panḍit Ṭoḍar Mala was one of the most famous Jaina Ḥindī Scholars of the 18th Century. He was a genius and before be was 26, he translated several voluminous works in Rājasthānī prose from Prākrit. He was born in Jaipur. His father was Devidās Khandelwāl and mother Rāmbhādevi. His son Gumāni Rāma was also a good scholar. He had a good spiritual knowledge and had command on grammar, philosophy and Jaina religion. He used to be surrounded by scholars and his great respect amongst the Jainas is due to his translation of great Prākrit works which were not understandable to common people at that time. Ḥe translated the following works in Rājasthānī prose:—

(i) Gomaṭṭasāra Jīva Kāṇḍa
(ii) Gomaṭṭasāra Karma Kāṇḍa
(iii) Labdhisāra
(iv) Kśapaṇāsāra
(v) Ātmānuśāṣana
(vi) Trilokasāra
and (vii) Puruṣārthasidhyupāya (This was completed by Daulat Rāma Kāslīwāl later on).

Ḥe also wrote Mokśamārga Prakāśaka which is a good book on Jaina religion. His time of writing the works is from the year 1754 to 1765 A.D. All his works have been published. One example of his Rājasthānī prose is follows:—

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भला होनहार है तातैं जिस जीव के ऐसे विचार आवे मैं कौन हूँ, मेरा कहा सरूप है। अर कहां तें आकर यहां जन्म धार्‌या है और मर कर कहां जाऊंगा। यह चरित्र कैसे वनि रह्या है। ए मेरे भाव हो हैं, तिनका का फल लागेगा। जीव दुखी होय रह्या है सो दुःख दूरि होने का कहा उपाय है।

23. ŚRUTA SĀGAR :

He was born in Sāngāner, a town 8 miles from Jaipur. He came here from Bairātha, an old twon of Rājasthān. In Śāngāner also the poet did not live for a long time and he again went to Bharatpur where he completed Śrutmāla Varṇan in Saṁwat 1821 i. e. 1764 A.D. The work is still unpublished.

24. BHĀI RĀIMALL :

He was Jaipurian scholar of the 18th Century and wrote two works. One is Gyānānanda Srāvakācāra and the other is Carcāsāra. He also wrote a fine description of Indradhvaja Pūjā which was performed in Jaipur City in V. S. 1821 (1764 A.D.). From the detailed description made in this work his scholarship may be seen. Scholars of Jaipur City like Pt. Daulat Rāma, Todar Mala and Jai Canda etc., praised him for his knowledge and wisdon in their works.

25. DAULATA RĀMA KĀSLĪWĀL :

Daulata Rāma Kāslīwāl was a prominent Hindī Scholar of the 18th Century. He was born in Baswā, an old town of the Jaipur State. His father was Ānanda Rāma. He came to Jaīpur in search of service and was appointed Vakil of Jaipur State at Udaipur.[2] He stayed there for a long time. He was greatlyi nterested in literary

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1. रायमल्ल साधर्मी एक, जाके घट में :स्वपर विवेक।
   दयावान गुणवन्त सुजान, पर उपगारि परमनिधान ॥

   —Padam Purāṇa by Daulat Rāma.

2. वसुवा का वासी यहै अनुचर जय को जानि।
   मंत्री जयसुत को सही जाति महाजन जानि।
   जय को राखे राण यै, रहे उदयपुर माहि।
   जगतसिंह कृपा करै राखै अपने पांहि॥

   —Adhyātma Bārahkharī.

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work. As a matter of fact he created a very good atmosphere of reading old Purāṇas and other works amongst Jainas. There are about 15 works written by this scholar and amongst them are Punyāśrava Kathā Koṣa (1720 A.D.), Ādipurāṇa Bhāṣā (1716 A.D.), Padam Purāṇa Bhāṣā (1766 A.D.), Harivanśa Purāna Bhāṣā (1778 A.D.) and Ādhyatma Bārah Khari (1741 A.D.) are very well known. Except the last work all are in Hindī prose. His Adhyātma Barahkhari is a voluminous work having more than 3000 verses. Only one copy of this big manuscript has been found so far in the Jaina Śāstra Bhanḍār of Terāpanthī Temple, Jaipur. His works like Ādipurāṇa and Punyāsrava Kathā Kośā have been published. One example of his Hindī prose is given below :—

तब रावण ने उछलकर इन्द्र के हाथी के मस्तक पर पग धर अति शीघ्रता कर गजसारथी को पाद प्रहार तैं नीचैं डारा । अर इन्द्र को वस्त्र से बांधा अर बहुत दिलासा देकर पकड़ अपने गजपर ले आया । अर रावण के पुत्र इन्द्रजीत ने इन्द्र का पुत्र जयन्त पकड़ा । अपने सुभटो को सौंपा और आप इन्द्र के सुभटों पर दौड़ा । तब रावण ने मने किया । हे पुत्र ! अब रण से निवृत्त होवो क्योंकि समस्त विजयार्ध के जे निवासी विधाधर तिनका सिर पकड़ लिया है । अब समस्त अपने अपने घर जावो । सुख से जीवो । शालि से चावल लिया तब पराल का कहा काम ! जब रावण ने ऐसा कहा तब इन्द्र-जीत पिता की आज्ञा से पीछे बाहुडा । अर सर्व देवों की सेना शरद के मेघ के समान भाग गई जैसे पवन कर शरद के मेघ विलय जांय । रावण की सेना में जीत के वादित्र बाजै, ढोल नगारे शंख झांझ इत्यादि अनेक वादिग्रों का शब्द भया । इन्द्र को पकड़ा देखकर रावण की सेना अति हर्षित भई ।

Padma Purāna p. 133.

26. DILĀ RĀMA :

Dilā Rām's forefathers came from Khandelā a part of Jhunjhunu district of Rājasthān. First of all they settled at Ṭoḍarāisingh but on the request of Būndī Darbar they shifted to Būndi. He was a Khandelwāla and Pāṭnī was his Gotra. His father's name was Bahūbli. Dila Rām wrote two works in Hindī, one is called Dilārāma Vilās and the other is Ātma Dwādaśi. The first work was completed in 1768 V.S. It is a good collection of small works of the poet. He has written some description of Bundi at the end of the work, which is as follows:—

वन उपवन चहुं नंदंन से मधि गिर मेर नदी गंग सम सोभहि बढावती ।
अतुल विलास में वसत सबै धनपति धन भोंन भोंन रंभातिय गावती ।
महल विमान सभा सुर मधि राजै राव,बुद्ध ईंद जिम जाके किति लछि आवती ।
ग्रंथनि सुनियत नैननि को अभिलाष पूजत लखैं तैं ऐसी बूंदी अमरावती ।

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वसि विपुल आदर सहित, ल्याए रतन नरेस ।
सो कविकुल वंशावलि, वरणत करत सुदेस ।
प्रथम खंडेले तैं प्रगट,
जाति धर्म जिनराज ।
पुन पट्टन तैं पाटनी,
जाको विपुल समाज ।
सो वर्णन सक्षेंप सौं,
दस पीढी मध्य चारि ।
टौंडें प्रथम विचार पुनि,
पट बूंदी मध्य चारि ।।

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सतरासे अठसठि समै, दसमी विजै कुमार ।
लगन महूरत वार सुभ, भयो ग्रन्थ तत्सार ।।

27. BHAṬṬĀRAKA VIJAY KĪRTI :

He belonged to the Bhaṭṭarak Gādī of Ajmer. He was a learned scholar and took great interest in copying the manuscripts. There are several manuscripts written by him which are placed in the Jaina Grantha Bhandār of Ajmer. He wrote one work called Karṇāmrata Purāṇa in St. 1826 (1769 A.D.). This is a good work of Hindī literature. Upto the time of Vijay Kīrti, the Jaina Śāstra Bhandār of Ajmer continued to be a literary centre. His other work is Śrenik Carita which has been recently discovered in the Ajmer Grantha Bhandār. This was composed in the year 1770 A.D. His other works are Bhart Bahubali Samwād and Sarswati Kalpa etc.

28. HARI KRIŚNĀ PĀNDE :

Hari Kriśna Pānde was a Hindi story writer of the 18th Century. He was the pupil of Vinay Sāgar and wrote 7 stories in simple Hindi verse. Some of his stories are Ratnatraya Kathā (1709 A.D.), Ananta Vrat Kathā, Daśa Lakśana Vrata Kathā (1705 A.D.) Jyeṣṭha Jinavar Kathā (1701 A. D.), Purandara Vidhān Kathā[1] (1711 A.D.)

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१. संवत सतरहसै अडसठि समै, फागुन मास सुसार ।
दसमी दिन पंडित कहौ, नाम वृहस्पतिवार ।।२५।।
सूरदेस हरि कंत सुभ, पार्सनाथ सुभ थान ।
तिन समीप वरनी कथा, हरिकृष्ण नाम सुजान ।।२६।।

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and Niśalyāṣṭamī Kathā. All these stories are available in the collection of Śāstra Bhanḍār of Fatehpur (Sekhāwāṭī). The works have not been published so far. He was a Jaina saint and lived in Pārśwanātha temple where he wrote all his works.

29. DEEP CANDA KĀSLĪWĀL :

He was a Rājasthānī scholar, born at Sāngāner but settled permanently in Āmer. He had great interest in spiritualism and wrote his works mainly on this subject. His works Anubhava Prakāśa, Cida Vilāsa, Ātmāvalokana and Parmātma Purāṇa are in Hindī prose and Gyāna Darpaṇa, Swarūpānanda and Updeśa Ratnamāla are in Hindi verse. He completed Cida Vilāsa in St. 1779 i. e. 1722 A.D. Two examples of his Hindi prose are as follows:—

इस ग्रन्थ में प्रथम परमात्मा का वर्णन किया । पीछे उपाय परमात्मा पायवे का दिखाया । जे परमात्मा को अनभौ कियो चाहै तो या ग्रन्थ को बार बार विचारौ । यह ग्रन्थ दीपचन्द साधर्मी कियौ है वास सांगानेर । आमेर में आये तब यह ग्रन्थ कियो । संवत् १७७९ मिति फागुण बुदी पंचमी को यह ग्रन्थ पूर्ण कियौ ।

—Cida Vilāsa

जैसे बानर एक कांकरा के पडे रोवे तैसे याके देह का एक अंग भी छीजै तौ बहुतैरा रोवै । ये मेरे और मैं इनका झूंठ ही ऐसे जडन के सेवन तैं सुख मानैं । अपनी शिवनगरी का राज्य भूल्या, जो श्री गुरू के कहै शिवपुरी को संभालै तो वहां का आप चेतन राजा अविनाशी राज्य करै ।

—Anubhava Prakāśa

30—SADĀSUKHA KĀSKĪWĀLA:—

He was a Jaipurian scholar born at Jaipur in 1795 A. D. His father Dūlī Canda [1] was ā famous businessman of his time. He studied with Śri Mannālāl Singākā who was himself a good scholar and obtained good knowledge of Hindī, Saṁskrit and Prākrit languages. He translated into Hindī prose ten works of Prā-

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1. डैडराज के वंश माहिं, इक किंचित ज्ञाता ।
दूलीचन्द का पुत्र, कासलीवाल विख्याता ॥४॥
नाम सदासुख कहें, आत्मसुख का बहु इच्छुक ।
सो जिनवानि प्रसाद, विषयतैं भए निरिच्छुक ॥५॥

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krit and Saṁskrit literature of wich Samayasāra and commentary on Tattwārtha Sūtra called Arthaprakāśikā[1] (1857 A. D.) are well known. He died in the year 1866 at the age of 71. Pārasdāsa Nigotīā was his chief pupil and wrote a very good account of himself in his work Gyāna sūryodaya Nāṭak.

31. PANNĀ LĀL CAŪDHARI :

He was Hinḍi Scholar of the 19th Century. He had translated works of Saṁskrit and Prākrit into Hindī prose and poetry. He was a good copyist also. More than 30 works were translated by him. Several manuscripts copied by him are available in the Grantha Bhandārs of Jaipur and other places. Subhāśitāvalī was the first work written by him in the year 1835 A.D. His later work are Yogasāra Bhāsa, Pānḍava Purāṇa Bhāṣā, Jambu Swāmī Carita Bhāṣa, Uttar Purāṇa Bhāṣā and Bhāviṣya Datta Carita Bhāṣā etc.

32. PĀRASDĀSA NIGOTIĀ :

He was a son of Riṣabha Dāsa Nigotiā, who was himself a scholar. so he inherited the literary taste from his father. He also remained in company of Sadāsukha Kāslīwāl a great Hindi scholar of 19th Century. He translated Gyānasūryodaya Nāṭak in Hindi prose in 1853 A.D. His small works have been collected in Pārsva Vilās, His third work is Sāra Caubīsī which was completed in the year 1861 A.D. He breathed his last in Ajmer in the year 1879 A. D.

33. BUDḤAJAN :

He was born in Jaipur City. His full name was Virdhi Canda. He was a very good poet of the 18th and 19th Century and composed his works between Saṁvat 1859 to 1889 (1802 to 1832 A. D.) He composed Budhjana satsai in saṁwat 1879 (1822 A. D.). His works are regarded of high quality. His other works are Tatwārtha Bodha, Pancāsti Kāya and Badhjana Vilāsa.

34. KESARI SĪNGHA :

He was a scholar of Jaipur City belonging to the 19th Century. He was a lover of literature and spent the whole of his life either in study or in writing works,

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1. संवत् उगणीसै अधिक, चौदह आदित्तवार ।
सुदि दशमी वैशाख की, पूरण कियो विचार ।।३।।

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On the request of Gyan Canda Chābrā, grand son of Bālcanda he translated into Hindi prose Vardhamān Purāṇa, a Samskrit work of Bhaṭṭārak Sakalkirti. The centre of his literary activity was the Jaina temple Laśkara, Jaipur. He was also a good coypist and several manuscripts written by him are found in the Sāstra Bhanḍārs of Jaipur. The description of Jaipur City given by him in his works is as follows :

नगर सवाई जयपुर जानि, ताकि महिमा अधिक प्रवानि ।
जगतसिंह जहां राज करेह, गौत कुछाहा सुन्दर देह ।।६।।
देस देस के आवे जहां, भांति भांति की बस्ती तहां ।
जहां सरावग बसै अनेक, केईक के घर मांही विवेक ।।७।।

—The work is still unpublished.

35. DULI CANDA :

Duli Canda was a great literary man. He collected in his life about 800 manuscripts travelling throughout India. He devoted most of his time in copying the manuscripts and safely preserving them. He was not a Rājasthāni Scholar by birth but he lived in Jaipur for about 25 years and established a Sāstra Bhanḍār in the Jain Terāpanthī temple, Jaipur. He travelled throughout India thrice and wrote a travel book called Jaina Yātrā Darpaṇa [1] He saw several Grantha Bhanḍārs and prepared a authorwise Catalogue. [2] It was perhaps first attempt amongest the Jains for preparing such a catalogue of the manuscripts placed in varlous Grantha Bhanḍārs in India. He wrote more than 15 works in Hindi and died in Agra in the year 1877 A. D. The names of his important works are as follows :

(1) Updeṣa Ratnamālā, (2) Gyāna Prakāṣa Vilāsa,

(3) Ārādhanāsār, (4) Mratyu Mahotsava,

(5) Jaināgaraprakriyā, and(6)Sadbhāṣitāvali etc.

All these works are preserved in his own bhanḍār and waiting for publication.

36. NĀTHULAL DOSI :

He was a Jaipurian and grandson of Dūlīcanda and son of Siva Canda. Sadāsukh Kāsliwāla was his teacher and dewan Amar Canda was his great admirer.

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(1) Preserved in Bābā Dulicanda Grantha Bhanḍār, Jaipur

(2) Preserved in Sanmati Pustakālaya, Jaipur.

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He completed Sukumāla Carita in 1918 V. S. (1861 A. D.) on the request of Hara Candra Gangwal. At the end of the work he gives a description of the Jaipur City and of himself which runs as under :

ढूंढाहड देश मध्य जैपुर नगर सौहै,
च्यार वर्ण राह चले अपने सुधर्म की ।
रामसिंह भूपत के राज मांहि कमी नहीं,
कमी कछु दृष्टि परै जानौ निज कर्म की ।।
वैश्यकुल जैनी को पूरब कृत्य पुण्य थकी,
पायौ यह खैलौ अब मुदी दृष्टि धर्म की ।
जैन वैन कान सुनौ आत्म स्वरूप मुनौ,
चार अनुयोग मनौ, यही सीख मर्म की ।।

DISCOVERIES OF THE VARIOUS WORKS

Most of the Grantha Bhanḍārs were not previoualy seen by any scholar so the various works in Saṁskrit, Prākrit, Apabharṁsa, Hindī and Rājasthānī conld not come to light and the scholars were not aware of their existance. As a result of survey of these Grantha Bhanḍārs of Rājasthān hundreds of works written in various Indian language have come to light. A list of such works written in Apabhbrbnśa and Hindi is gives in Appendixes III & IV. From the notes on some of these works, scholars may form an idea about the wealth of literature which is preserved in these Bhanḍārs. In these pages a very short description of some works have been given.

The number of such works are as follows :

	(a) Prākrit works.....	3
	(b) Apabhraṁsa works	14
	(c) Saṁskrit works	12
and	(b) Hindī and Rājasthnī works	
	13th Century.....	1
	14th Century.....	2
	15th Century.....	9
	16th Century.....	23
	17th Century.....	14
	18th Century.....	3

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PRĀKRIT & APABḤRAMŚA WORKS

1. PĀSA CARIU :—

Pāsa Cariu was written by Kavi Devacandra who appears to be a poet of 11th or 12th Century. It deals with the life of Pārśva Nātha, the 23rd Tīrthankara. The poet calls it Mahākāvya. There are eleven sandhis in the work which have 202 Kaḍvakas. In the first portion of the work, the life of Pārśvanātha and in the later portion of the work, his previous lives have been described.

The writer of this work was the pupil of Vāsavacandra who was in the Bhaṭṭāraka line of Srī Kīrti, Deva Kīrti, Mādhavacandra, Abhayanandi, Vāsavacandra and Devacandra.

The manuscript of the work is preserved in the Śāstra Bhanḍār of Nāgaur.

2. GURŪ PARIVĀḌI OR PAṬṬĀVALI :—

This is a Paṭṭāvali of Khartaragaccha, a Śwetāmbara Sect. It was written in Apabhraṁśa by Palha Kavi. It has 10 Kaḍis, a kind of metre. The manuscript is available in the collection of Grantha Bhanḍār of Jaisalmer. The beginning and end of the manuscript is as follows :—

BEGINNING :—

जिण दिट्ठइं आणंदु चड़इ, अइ रहसु चउग्गुणु ।
जिण दिट्ठइ झड हडइ पाउ तणु निम्मलु हुइ पुणु ।
जिण दिट्ठइ सुहु होइ कट्ठु पुव्वुक्किउ नासइ ।
जिण दिट्ठइ हुइ रिद्धि दूरि दारिद्दु णासइ ।
जिण दिट्ठइ हुइ सुइ धम्ममइ अखुहहु काइ उइकखहु ।
पहु नवफणि मंडिउ पासजिणु अजयमेरि किं न पिक्खहु ॥

END

वक्खाणियइ त परमतत्तु जिण पणासइ ।
आराहियइ त वीरनाहु कइ पल्हु पयासइ ॥
धम्मु त दयसंजुत्त जेण वर गइ पाविज्जइ ।
चाउ तं अणखंडियउ जु वंहिणु सलहिज्जइ ॥
जइ ठाउ त उत्तिमु मुणिवरह वि पवर वसहि हो चउर नर ।
तिम सुगुरु सिरोमणि सूरिवर खरतर सिरि जिणदत्त वर ॥१०॥

इति श्री पट्टावली । संवत् ११७१ वर्षे पत्तनमहानगरे श्री जयसिंहदेवविजयराज्ये श्री खरतरगच्छे योगीन्द्रयुगप्रधानवसतिवासिनां श्रीजिनदत्तसूरीणां शिष्येण ब्रह्मचन्द्रगणिना लिखिता । ॐ शुभं भवतु । श्रीमत्पार्श्वनाथायनमः ।

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3. ŚĀNTIṆĀHA CARIU :—

Śāntiṇāha Cariu is the work of Śubha Kīrti. He refers to himself as Ubhaya BHĀṢĀ CAKRAVARTI, emperor or scholar of two languages and as such it is presumed that he was the scholar of Saṁskrit and Apabhraṁsa languages. He planned his work as Mahākāvya. Śāntiṇāha Cariu deals with the life of Śāntinātha, a Jaina Tīrthankara. The work contains 19 Sandhis. The exact date of its composition is not given in the work but it appears that it was written in the 13th or 14th Century. One manuscript is preserved in the Śāstra Bhanḍār of Nāgaur. This manuscript was copied in 1494 A. D. and was got written by Brahma Vīra and Brahma Lāla pupil of Bhaṭṭāraka Jinacandra.

4. PRĀKRIT CHANDA KOṢA :—

This is a beautiful Chanda Koṣa which has been found in a Guṭakā of the Śāstra Bhanḍār of Jaina temple Pānḍyā Lūṇakaraṇji. The total number of the Gāthās is 78. The metres given in the book are as follows :—

1. Somakānta	2. Dodhaka	3. Motiyādāma
4. Trotaka	5. Yatibahula	6. Bhujangaprapāta
7. Kaminīmohana	8. Mainākula	9. Chappaya
10. Roḍaka	11. Nārāca	12. Ḍumilā
13. Vihān	14. Gīta	15. Vijay
16. Phuṭa Vansara	17. Dohādodhaka	18. Haṁsadodhaka
19. Soṭaṇa	20. Cūlikā	21. Upacūlikā
22. Uggāha Dohā	23. Rasākula	24. Skandhaka Daṇḍaka
25. Kuṇḍaliyā	26. . Candrāyaṇa	27. Berāla
28. Rāḍhaka	29. Vastu	30. Duvaī
31. Padhaḍī	32. Caupaī	33. Kunḍalinī
34. Canḍrāyaṇī	35. Laghucaupai	36. Aḍilla
37. Bhinna Aḍilla	38. Ghattā	39. Mehāṇi
40. Mahā Mehāṇi	41. Nārāca (Prakarantara)	42. Ekāvalī
43. Cuḍāmaṇi	44. Mālatī	45. Padmāvati
46. Gāthā	47. Viprī	48. Chatriṇī
49. Vaisyī	50. Śūdri	51. Pathyā
52. Vipulā	53. Capalā	54. Mukha Capalā
55. Jaghanya Capalā	56. Vigāhā	57. Gītī
58. Upagīti	59. Guhiṇī	

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5. PAUMA CARIU ṬIPPAṆA :—

Paum Cariu written by Svayambhu, is the earliest work of Apabhraṁśa literature so far discovered. It was composed in the 8th Century A.D. It is a Jaina Rāmāyaṇa which describes the life of Rāma according to Jaina mythology. From a literary point of view, Pauma Cariya is considered one of the best and richest work not only in Apabhramsa but also in any Indian language.

A small Saṁskrit commentary of this work has been discovered in the Grantha Bhanḍār of Jaina temple Terāpanthī, Jaipur. Though the date of the commentary is not given, the manuscript is an old one. It appears that it was composed in about 13th Century. It renders the difficult words of Apabhraṁśa into Saṁskrit. The commentary begins as under :—

स्वयंभुवं महावीरं प्रणिपत्य जगद्गुरूं ।
रामायणस्य वक्ष्यामि टिप्पणं मतिशक्तितः ।।

गुरु परमेट्ठि वृषभनाथ अथवा गुरवश्च ते पंचपरमेष्ठिनः ते अर्हतसिद्धाचार्योपाध्यायसाधवस्तत्र तिहुयण लग्गणखंभ इति पाठः । पुणु पुनः संस्कृत प्राकृत व्याकरण छंदो द्विसंधानभारतसूत्रकानंतरं आरिसु विरंतनमहामुनिप्रणीतरामायणशास्त्रं । परगुरु परमेष्ठिं नत्वेति पूर्वनमस्कारादुपरि चतुर्विंशति परमजिनान्नमस्कृत्यं कावे काव्येन ।।१।।

6. ĀṆAṆDĀ :—

Āṇaṇḍā is a small work which consists 42 stanzas. The main subject of the work is ethics. The stanzas express lofty sense in a few words. They touch the various spheres of life of a man and teach him to remain honest and pious. The date of the work is not given but it seems that it was composed in about 13th. Century.

The manuscript of the work is preserved in Āmer Śāstra Bhanḍār Jaipur. Some of the stanzas are as follows :—

अप्पु णिरंजणु परम सिउ अप्पा परमाणंदु ।
मूढ कुदेवण पूजयइ आँणदा रे ! गुरु विणु भूलउ अंधु ।।२।।

× × ×

भितरि भरिउ पाउमलु, मूढा करहि सण्हाणु ।
जे मल लाग चित्तमहि आणंदा रे ! किम जाय सण्हाणि ।।४।।

× × ×

केइ केस लुचावहि, केइ सिर जट भारु ।
आप्प विंदुण जाणहिं आणंदा ! किम पावहि भवभारु ।।६।।

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पाखि मासि भोयणु करहिं पणिउगासुनि रासु ।
अप्पा ज्झाइण जाणहिं आंणंदा ! तिह णइ जमपुरि वासु ॥११॥

× × ×

हरिहर वंभुवि सिवणही मणु बुद्धि लक्खिउण जाई ।
मध्य सरीर हे सो वसइ अणंदा ! लीजहि गुरुहिं पसाई ॥१८॥

× × ×

सौ अप्पा मुणि जीव तुहुं अणहंकरि परिहारू ।
सहज समाधिहिं जाणियई आणंदा ! जे जिण सासणि सारु ॥२२॥

× × ×

अप्पा संजमु सील गुण अप्पा दंसण णाणु ।
वउ तउ संजम देउ गुरु आंणंदा ! ते पावहि णिव्वाणु ॥२३॥

× × ×

सिक्ख सुणइ सद्गुरू भणइं परमाणंद सहाउ ।
परम जोति तसु उल्हसई आंणंदा ! कींजइ णिम्मलुभाउ ॥२९॥

× × ×

पढइ पढावइ अणचरइ, सो णरु सिवपुर जाई ।
कम्महण भवणि दलणि्ण आंणंदा ! भवियण हियइ समाई ॥३८॥

× × ×

समहस भावें रंगिमा अप्पा देखइ सोंई ।
अप्पउ जाणइ परहणई आंणंदा ! करई णिरालंब होई ॥४०॥

7. AN OLD LETTER IN PRĀKRIT :—

This is a letter written in Prākrit language. It shows how in the old times, letters used to be written. The letter seems to be of that period when Bhojpatra and paper were used for writing as it was mentioned that whether there was no Bhoja leaf so that no letter was sent. This is an important letter which has been found in a Guṭakā of Śāstra Bhanḍār of Pāndyā Lūṇakaraṇji Jaipur. As there are only nine Gathas, all of them are quoted below :—

कुसल अम्हाण वरं अणवरयं तुम्ह गुणलियंतस्स ।
पट्ठाविय नियकुसलं जिम अम्हं होइ संतोसो ॥१॥

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सो दिवसो सा राई सो य पएसो गुणाण आवासो ।
सुह गुरु तुह मुहकमलं दीसइ जत्थेव सुहजणणं ॥२॥
किं अब्भुज्जो देसो किं वा मसि नत्थि तिहुयणे सयले ।
किं अम्हेहिं न कज्जं जं लेहो न पेसिओं तुम्हें ॥३॥
जर भुज्जो होइ मही उयहि मसी लेहिणी य वणराई ।
लिहइ सुराहि वणा हो तुम्ह गुणा ण याणंति ॥४॥
जह हंसो सरइ सरं पड्डल कुचमाइं महुयरो सरइ ।
चंदण वणं च नागो तह अम्ह मणं तुम सरइ ॥५॥
जह भद्दवए मासे भमरा समरंति अंब कुसुमाइं ।
तह भयवं मह हिययं सुमरइ तुम्हाण मुहकमलं ॥६॥
जह वच्छ सरइ सुरहिं वसंतमासं च कोइला सरइ ।
विज्झो सरइ गइंदं तह अम्ह मणं तुमं सरइ ॥७॥
जह सो नील कलाओ पावस कालम्मि पंजर छूढो ।
संभरइ वणे रमिउं तह अम्हं मणं तुमं सरइ ॥८॥
जह सरइ सीय रामो रुप्पिणि कण्हो णलो य दमयंती ।
गोरी सरइ रूद्दं तह अम्ह मणं तुम सरइ ॥९॥

8. ŚRĪPĀLA CARIU :—

Srīpāla Cariu was composed by Brahma Dāmodara. It describes the life of Srīpāla who was a great emperor according to the Jaina mythology, In the beginning of the work, the poet mentions the names of the Ācāryas who had flourished before him and declares himself as the pupil of Bhaṭṭāraka Jina Candra. The work was composed on the request of Sāhu Nakhatū, son of Devarāj. It contains only four Sandhis. The manuscript belongs to the Śāstra Bhaṇḍār of Jaina temple of Badhi Canda, Jaipur. In the beginning and end of the work, the poet has given a description of his patron. The last puṣpikā of the work is as under :—

इय सिरिपाल महाराय चरिए जय पयड सिद्धचक्क परमातिसयविसेसगुणणियरभरिए बहुरोर घोर दुट्ठयरवाहिपसरणिण्णासणो धम्मइं पुरिसत्थायण पयासणो भट्टारय सिरि जिणचंद सामि सीस वह्म दामोयर विरइए सिरदेवराज णंदण 'साहु णखतु णामंकिए सिरिपालराय मुक्खगमण वहि वणणणो णाम चउत्थो संधी परिछेउ समत्तो ।

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9. PĀSA ṆĀHA CARIU (Pārśvanātha Carita)

This work was written by Asawāla son of Lakśmaṇa. It was completed in Saṁvat 1479 (1422 A.D.) at Karahala village. The poet took one year in completing the work. The work contains 13 Sandhis in which life story of Parśvanātha has been described. A manuscript of this work is preserved in the Grāntha Bhaṇḍār of Jaina temple Terāpanthī, Jaipur. The beginning and end of the work is as follows:-

BEGINNING :—

सिवसुह सर सारंगहो सुयसारंगहो सारंग कहो गुणभरिओ ।
भणमि भुअण सारंगहो खमसारंगहो पणविवि पास जिणहो चरिओ ।।
भाविय सिरि मूलसंघचरणु, सिरि बलयारयगण वित्थरणु ।
पर हरिय-कुमय पोमायरिउ, आयरिय सामि गुणगण भरिउ ।।
धरमचंदु व पहचंदायरिओ, आयरिय रयण जस पहु धरिओ ।
धरि पंचमहव्वय कामरणु, रणुकय पंचिंदिय संहरणु ।।
वर धम्म पयासउ सावयहं, वयधारि मुणीसर भावयहं ।
भवियण मण पोमाणंदयरु मुणिपोमणंदि तहो पट्ट वरु ।
हरि समउ ण भवियणु तुच्छ मणु, मणहरइ पइट्ठ जिणवर भवणु ।
वरभवण भवणि जस पायडिउ, पायडु ण अणंग मोहणडिउ ।
णडिया वय रयणत्तय धरणु धर रयणत्तय गुणवित्थरणु ।

: घत्ता :

तहो पट्टंवरससि णामें सुहसमि मुणि पय–पंकयचन्द हो ।
कुलु खित्ति पयासमि पहु आहासमि, संघाहिव हो वहो अणिंद हो ।

END :—

इकवीरहो णिव्वू इं कुच्छराइं, सत्तरि सहुं चउसय वत्थरोइं ।
पच्छइ सिरि णिव विक्कम गयाइं, एउणसीदी सहुँचउदहसयाइं ।
भादव तम एयारस मुणेहु, वरि सिक्के पूरिउ गंथु एहु ।
पंचाहिव वीससयाइं सुत्तु, सहसइं चयारि मंडणिहिं जुतु ।
बहलवखण मूगा सुउ वरिट्ठु, आणंद महेसर भाइ जेट्ठु ।

जसु पंचगुत्त सीहंति याइं, हुअ करम रयण मह मयणराइं ।
सो करम उलेविणु सज्जणाह, आहासइ गुणियण गुण मणाह ।
जो दुविहलंकारइ मुणेइ, जो जिणसासणि दंसणु जणेइ ।

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जो सम्मत्तायरु गुण अगव्वु, जो आयम सत्थइं मुणइं भव्वु ।
जो जीव दव्व तच्चत्थ भासि, जो सद्दासद्दहं कुणइं रासि ।
गुणयास भाउ संवग्गु भेइ, जो वग्गु वाग मूल जि मुणेइ ।
जो संख असंख अणंत जाणि, जो भव्वाभव्वहं कय पमाणि ।
जो घण घण मूलहं मुणइं भेउ, सो सोहिवि पयडउ गंथ एउ ।
अहण मुणइंती मज्झुत्थ होउ, अमुणंतहं दोसु म मज्झ देउ ।

घत्ता

जिण समय पहुत्तणु गुणगण कित्तणु अवसवि महि वित्थारइ ।
हउं तसु पयवंदमि अप्पउ णिंदमि जो सम्मतुद्धारइ ॥९॥
सो णंदउ जियु सिरि पासणाहु, उपसग्गविणासणु परमसाहु ।
णंदउ परमागमु णंदि संघु, णंदउ पहुवीसरु अरिदुलंघु ।
णंदउ पउरमणु अहिंसभाउ, बुहयणु सज्जणु अमुणिय कुभाउ ।
णंदउ सिरि वाम्ह हो तणउ वंसु, कीलउ णिय कुलिजिमसेरहि हंसु ।
णंदउ जिण धम्मणि वद्धराउ, लोणायरु सुअ हरिवह्मताउ ।
णंदउ णंदणु सहुं भा परेहि, घारम्मता उपहसिय मणेहिं ।
णंदउ लहु भायस सहुं सुएण, परमत्थु जेण वुज्झिउ मणेण ।
णंदउ अवरुवि जिण समय लीणु, खउ जाउ दुट्ठ मिच्छत्तु हीण ।
णंदउ जो पयडइ पास चितु, आतम सारंकिउ गुण विचितु ।
जा सुरगिरि रवि ससि महिप ओहि, ता चउविह संघहं जणंहि बोहि ।
असुवाल भणइ मइं कयउ राउ, जिणु केवल लोयणु मज्झु देउ ।
किं चोज्ज जासु वधरिजं हवइ, भो किं सेवय रहो तंण देइ ।

घत्ता

जाजिण मुह णिग्गय सग्गा सुभंगम गिरतइ लोण हो सारी ।
जं किउ हीणाहिउ काइमि साहिउ तमहु खमउ भंडारी ।

इय पासणाह चरिए आयमसारे सुवग्ग धहु भरिए । बुह असवाल विरइए संघाहिप सोणिगस्स कणणाहरण सिरिपास णाह णिव्वाण गमणो णाम तेरहमो परिच्छेओ सम्मतो ॥१३॥

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10. SAMBHAVA JINA CARIU :—

This is an Apabhraṁśa work written by Tejapāla. The work describes the life of Sambhavanatha, the third Tīrthankara. The work was composed on the request of Srāvaka Ṭhila who was an Agrawāl Jaina.

The work is divided into five Adhikāras. In the beginning of the work, full account of his teacher Guṇa Kirti, his patron and himself is given. The manuscript was discovered in the Śāstra Bhanḍār of Jaina temple Dīwānji, Jaipur. It contains 62 folios. After 'manglācaraṇa the poet gives the description of his teacher in the following lines:—

पुणु पणवेमि मुणि तवनेय चारु, चिर चरिय कम्म दुक्खावहारु ।
मुणि सहसकित्ति धम्माणुवट्टि, गुणकीत्ति गुणायरु ताह पट्टि ।।
तहो सीसु सेय लच्छी णिवासु, जसकित्ति जिणायम पह-पयासु ।
तहो पट्टि महामुणि मलयकित्ति, उद्धरिय जेण चारित्त वित्ति ।।
तहो सीसु णमंसमि णयसिरेण, परमपप्पउ साइउ पवर जेण ।
दो पढम झाण दूरीकएण, तो झाणहि णियमणु दिण्णु जेण ।।
गुणमद्दु महामइ महमुणीसु, जिण संव्वहो मंडणु पंचमीसु ।
जो केवि भव्व कंदोट्ट चंद, पणवेप्पिणु तह अवरवि मुनिंद ।।

11. PINGAL CATŪRŚITI RŪPAKA :—

This is also a work on Prākrit metres and has been discovered in a gutakā of Pāṇḍya Lūṇkaranji. The name of the author is not given in the work but it appears that it was composed when Prākrit and Apabhraṁśa were popular. It describes or defines 84 metres, the names of which are as follows :—

(1) Sāḍā	(11) Gandhānā	(21) Gītikā
(2) Danḍikā	(12) Dacchithā	(22) Ḍillā
(3) Gāhinī	(13) Roḍā	(23) Paddhaḍī
(4) Gāhā	(14) Lālā	(24) Aḍialla
(5) Viggāhā	(15) Rangikkā	(25) Maḍilla
(6) Siṇhani	(16) Vijjumālā	(26) Vaṭhu
(7) Uggāha	(17) Caupaiyā	(27) Vahratthu
(8) Khandhānā	(18) Pahumāvati	(28) Jhamilla
(9) Vatthuvā	(19) Rūvāmālā	(29) Gayanandu
(10) Dohā	(20) Ghaṭṭā	(30) Payangaṁ

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(31) Tinnā
(32) Nārāyā
(33) Duvai
(34) Pāvānī
(35) Vallaggiyā
(36) Cānvar
(37) Sāmāṇī
(38) Dhārīya
(39) Khanjā
(40) Tungā
(41) Sikkhā
(42. Toṭaka
(43) Bhujangaprayāta
(44) Līlā
(45) Laggaṇīyā
(46) Jamakkāṇā
(47) Pharī
(48) Morakkā
(49) Canḍāṇā
(50) Cūliyā
(51) Cāraṇa
(52) Kamalā
(53) Dīpakkā
(54) Mottidāma
(55) Sārangā
(56) Bandhā
(57) Vijjohā
(58) Narahancā
(59) Pancā
(60) Saṁmohā
(61) Cauranśā
(62) Hansā
(63) Manghāṇā
(64) Khanḍā
(65) Khanjā
(66) Harsankhāṇa
(67) Pāikkā
(68) Pankā
(69) Vānī
(70) Sālūda
(71) Rāsā
(72) Tāṇī
(73) Candāmālā
(74) Cakkā
(75) Hārakkī
(76) Dhūā
(77) Takkā
(78) Khaṇdā
(79) Khanḍlayā
(80) Kambalayā
(81) Dhavlangā
(82) Vimbā
(83) Ḍambaliya.
(84) —

Apart from these metres, the poet gives also examples of sub-divisions of the metres. He also mentions the name of the poet Ralha, the maker of Upcūliu Chanda :—

दोहा छंदुवि पढम पदि दह दह कल संजुत्त सुअठ सविमत्त दइ ।
उपचूलिउ बुहियण सुणहु गुरू गण मुण संजुत्त जंपेइ रल्ह कवि ॥

the beginning and end of the poem is as follows—

जा विज्जा चउराणणेण सरिसा जा चउमुए संमुणा ।
जा विज्जाहर-जक्ख-किन्नर-गणा जा सूर इंदांइया ।
जा सिद्धाण सुरा णराण कइणा जा धूवयं निच्चयं ।
सा अम्हाण सुहाण विमला वाणी सिरी भारया ।
जो विविह सत्थ सायर परयंतो सविमलजल हेयं ।
पढणब्भास तरंडो नाएसो पिंगलो जयउ ।

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End — तीसद्धुवमत्तय एरसजुत्तय पंडियलोय चवंति णरा ।
विस्सामयरिट्ठिय एरसदिट्ठिय पायण सिट्ठिय तिण्णिणघरा
दासप्पढ–मंचिय अट्ठतहंचिय चउदह तिण्णिवि कियणिलयं
जो एरिस छंदय सेस फणिदय सो जागे मुच्च डंवलियं ।।
इति डंबलियाछंद समाप्तः । इति पिंगलस्य चतुरशीतिरूपकाः समाप्ताः ।

12. ṆEMIṆĀHA CARIU :–

The Ṇemiṇāha Cariu was composed by Dāmodara. It was completed before Pandit Kamal Bhadra and on the request of Rāma Candra.

इह णेमिणाहचरिए महामुणि कम्वलभद्दपच्चक्खे महाकइ कणिट्ठ दामोदर विरइए पंडिय रामयंद आएसिए मल्हसु अनग्गएउ आयांणिणए जम्मुप्पत्ति नामा पढमो संधि परिच्छेओ सम्मत्तो ।

It describes the life of Lord Ṇeminātha. An incomplete manuscript of this work is preserved in the Śāstra Bhanḍār of Pāṭodī Jain temple Jaipur. It contains three sandhis. The first Sandhi deals with the birth of Neminatha, the second deals with the war between Jarāsandh and Lord Krisṇa and in the third Sandhi, the description of Ṇemiṇātha's marriage is given. There may be four to five sandhis in the work. The first two folios are missing.

13. YOGASĀRA :–

Yogasāra was written by Bhaṭṭāraka Śruta Kīrti. His other three works are Dharma Parīkśā, Ḥarivanśa Purāṇa and Parmeṣṭī Prakāśasāra. Yogasāra is the fourth work of the poet, which has been discovered in the Śāstra Bhanḍār of Terāpanthī Jaina temple, Jaipur. It is divided in two sandhis. The last page of the manuscript has been eaten by ants so the portion in which the date of completion is given, could not be known. From Yogasāra the following information about the poet is available.

That he was the pupil of Tribhuvan Kīrti pupil of Devendra Kīrti.

That it was completed in Jerhat City in the temple of Neminātha. The works ends as follows—

इय जोगध्यानानुसारे चिरसूरिपउत्तियाणु अणुसारे बहुजोयस्स
विसेसो पढमारंभेणसंकरूद्दं सो कयसुदकित्तिसउणणे भविया
आयण्णिचित्तसंतोसो वुहयणु गरपयभत्तो णाम विदीऊ
परिछेऊ सम्मत्तो ।। संधि २।।

—page 67 of the manuscript

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14. Vidhawā Śīla Samrakśaṇopāya :—

There are only ten gāthās in the work in which means for safeguarding the chastity of the widows have been mentioned. This is a book on social custom which throws some light on the society of the period and position of the widows in the society. As the number of the Gāthās is only ten, all of them are quoted. From the language of the work it appears that the work was composed in the 15th or 16th Century at the latest :-

पुरिसेण सह सहासं संभासं वत्तकारण मेगतें ।
एगट्ठाणे सयणासणाइं पइरिक्कठाणं च ॥ १ ॥

पुरिसस्सवालविवरण अंगोहलिण्हाण मलणमब्भंगो ।
दिट्ठीइ दिट्ठिबंधो विलेवणं चलण धुवणं च ॥ २ ॥

तंबोल कुसुम कुंकम कर्प्पूरं सुरहि तिल्ल कत्थूरी ।
केस सरीर नियंसण वासणमेलाइ सिरिखंड ॥ ३ ॥

नहदंत अलय सीमंत केस रोमाण तह य परिकम्मं ।
अच्चंतमुच्चधम्मिल्लबंधणं वेणिबंध च ॥ ४ ॥

नाहि नियंब–उरत्थल–पयासणं पुरिस–सेव–करणं च ।
नर–सुर–तिरिए दट्ठुं कामकहें पुव्व रव सरणं ॥ ५ ॥

सव्वंचिय आभरणं अलत्तंय अंजणं अणुवरितं ।
हिंडोलय खट्टाई–संयणं तह कूलिअएउ ॥ ६ ॥

कोसंभं पट्टउलं तिलवासाईणि अच्छवत्थाणि ।
इगभत्ती जुयलस्स उ परिहणं उब्भडो वेसो ॥ ७ ॥

खीरं कामुद्दीवण-वंजणमाहारमहियमहणं च ।
जण समवाए कोउग–पलोयणं धम्मठाण बहिं ।. ८ ॥

पर गिहगमणं एगागिणीइणिसि बाहिरम्मि णिरस्सरणं ।
चमचम-रत-उलगाणं तलियाणं तह परिभोगं ॥ ९ ॥

सिंगारत्थं दप्पण–पलोयणं मिंदियाइ नह रागो ।
एमाइ विहव महिलाण विवज्जए सीलरक्खट्ठं ॥ १० ॥

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15. SANDEŚA RĀSA ṬIPPAṆA :—

Sandeśa Rāsa is a famous work of Apabhraṁśa literature written by Abdul Rahmān, the only Muslim writer of Apabhraṁśa. It is a work of 14th Century and was composed on the lines of Meghadūta of Kālidāsa. A Saṁskrit Ṭippaṇa (commentary) has been discovered in the Śāstra Bhanḍār of Terāpanthī Jaina temple, Jaipur. This is one of the best Saṁskrit commentaries so far found in the manuscript libraries of India. It clears all the doubts and gives an easy sense of the Apabhraṁsa words. The total number of the gāthās is 220. The manuscript is incomplete as the first three pages are missing. It was written in the year 1551 A. D.

16. PĀRŚVA PURĀṆA :—

This is an Apabhraṁśa work written by poet Raidhu (15 th Century). It describes the life of pārśvanātha written on the request of khema Sādhu. The Purāṇa is divided into 7 Sandhis, One manuscript copy of the year 1686 A. D. has been discovered in the Grantha Bhanḍār of Bolsīrī temple Kotah.

इय सिररिपासणाहपुराणे आयमअत्थस्स अत्थिसुणिहाणे
सिरि पडिय रयघू विरइए सिरि महाभव्व खेत्रसाहूणामकिए
सिरि पासणाह णिव्वाणकल्लाणवण्णणो णाम सप्तमो संधी
परिछेऊ समत्तो । ७ । संधि । इति श्री पार्श्वनाथपुराण
समाप्तं । संवत् १७४३ वर्षे माघकृष्णचन्द्रवारे लिखितं महानंद
पुष्कर मल्लात्मज पालंवनिवासो ।

17. JAMBU SWĀMI CARIU :— (Saṁskrit commentary)

This is a Samskrit commentry on the famous Apabhramśa work 'Jambu Swāmi Cariu' of mahākavi Vīra. It has been discovered in the Sāstra Bhanḍār of Jaina temple Terāpanthī, Jaipur. The manuscript was copied in Saṁvat 1565 (1508 A. D.) It is a good commentary which clears some difficult words. The commentary on the first Sandhi is written in detail in comparison to the other sandhis. It covers one third portion of the manuscript. From the commentary it appears that in the 13 th and the 14 th centuries, the Saṁskrit was used as medium for understanding the difficult words of Apabhraṁśa even.

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SAṀSKRIT WORKS

1. MEGHĀBHYUDAYA :—

It is a short poem on Meghadūta of Kālidāsa. The whole poem is finished in 38 saṁskrit stanzas. The manuscript is in the collection of Granth Bhanḍār of Jaisalmer. The first stanza of Meghadūta has been written as under :-

काचित् काले प्रमुदितनदन्नीलकण्ठैर्घनागे,
व्योमाटव्यां प्रतिदिशमलं सञ्चरन् मेघनागे ।
बद्धारम्भं वदति वनिता स्म प्रवासाय कान्तं,
कामश्चापं वहति हितदा विस्फुरच्छायकान्तम् ॥ १ ॥

The end of the work is as follows :-

विद्युल्लता लसति काञ्चनसन्निभारं,
धाम्नो वहन्ति धनवन्ति नभानिभारम् ।
उच्चै रसत्यविरतं जलदोऽस्तवारि—
रस्मिन् प्रयातु समये प्रिय यस्तवारिः ॥ ३८ ॥
इति मेघाभ्युदयकाव्यं समाप्तमिति ॥ छ ॥

2. JĪTASĀRA SAMUCCAYA :—

This is also a new work which has been found in the Grantha Bhanḍār of Ajmer. Jītasāra Samuccaya was composed by VRIṢABH NANDI. According to Śri Jugalkishore Mukhtār, the scholar floursched earlier than the 9th century. There are 700 ślokas in it. Though in the original work the number of slokas are stated to be 600. This shows that some verses were interpolated by some copyists.

The subject matter of the work deals with punishments, which are to be inflicted when the Jaina principles are violated.

3. NYĀYA VĀRTIKA ṬIPPAṆA :—

This is a commentary on Nyāya Vārtika written by Bhārdvāj in Saṁskrit. This is a non Jain-work. The manuscript exists in the Grantha Bhandar of Jaisalmer. It belongs to Samvat 1279 i.e. 1222 A. D. The end of the manuscript is as follows :—

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यो ऽ क्षपादमर्षि न्यायः प्रत्यभाद् वदतांवरम् ।
तस्य वात्स्यायन इदं भाष्यजातमवर्त्तयत् ॥ १ ॥

जतीनां सप्रपञ्चानां निग्रहस्थानलक्षणम् ।
शास्त्रस्य चोपसंहारः पञ्चमे परिकीर्त्तितः ॥ २ ॥

यदक्षपादप्रतिमो भाष्यं वात्स्यायनो जगौ ।
अकारि महतस्तस्य भारद्वाजेन वार्त्तिकम् ॥ ३ ॥

इति पञ्चमोध्यायः समाप्त : ॥ छ ॥ न्यायावार्त्तिकं समाप्तमिति ॥ छ ॥

संवत् १२७९ वर्षे फागुन सुदि ६ बुधे प्रल्हादनपुरस्थितेन ठ. विल्हणेन न्यायवार्तिकपुस्तकं समाप्तमिति ॥ श्रीमज्जिनपतिसूरिशिष्य श्रीजिनेश्वर-सूरीणां उपदेशेन ॥

4. ADHYĀTMA RAHASYA :—

Adhyātma Rahasya written by Pandit Āśādhar of the 13th Century was unknown to the scholars till about ten years ago but it has been discovered now in Jaina Śāstra Bhanḍār of Ajmer. This work was composed by the order of his father. This is on the subject of Adhyātma (spiritualism). The name of Adhyātma Rahasya mentioned by the poet in his ANAGĀRA DHAMĀMRITA (1243A.D.) as such it appears that it was composed befor 1243 A. D. The total numder of verses is 73. The beginning and the end of the manuscript is as follows :—

Beginning

भव्येभ्यो भजमानेभ्यो यो ददाति निजं पदम् ।
तस्मै श्रीवीरनाथाय नमः श्रीगौतमाय च ॥ १ ॥

End

शश्वच्चेतयते यदुत्सवमयं ध्यायन्ति यद्योगिनो
येन प्राणिति विश्वमिन्द्रनिकरा यस्मै नमः कुर्वते ।
वैचित्रीयगतो यतोऽस्ति पदवी यस्यान्तरः प्रत्ययो
मुक्तिर्यत्र लयस्तदस्तु मनसि स्फूर्जत्परं ब्रह्म मे ॥ ७३ ॥

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5 COMMENTARY ON BHŪPĀLA CATURVINŚANTI STOTRA :—

Bhūpāl Caturvinśanti stotra is a work in Saṁskrit by Bhūpāl poet. It is a prayer in praise of twenty four Tīrthankaras. Āśādhar, a famous samskrit writer of 13th Century wrote a commentary on this stotra. But the copy of the Commentary written by him was not available before some time back. Now it has been discovered in the Śāstra Bhanḍār of Jaina tenple, Pāṭodī. This is a rare manuscript as upto this time only one manuscript has been discovered. The commentary was made by the scholar for his pupil Vinay Candra. This is a good commentary on the work. The commentary of the 2nd stanza is as follows :—

शान्तं वपुः श्रवणहारि वचश्चरित्रं,
सर्वोपकारि तव देव ततः श्रुतज्ञाः ।
संसारमारवमहास्थलरुन्द्रसान्द्र—
च्छायामहीरुह भवन्तमुपाश्रयन्ते ।। २ ।।

शान्तं निर्विकारं सौम्यमित्यर्थः । वपुः शरीरं तवास्तीति संबन्धः । श्रवणहारि श्रोत्रप्रियं वचो वाक्यं तवास्ति । चरित्रं चरणं विहरणक्रिया सामाधिकादि चारित्रं वा सर्वेषां प्राणिनामुपकारि उपकारकम् । भगवति हि विहरति सुभिक्षारोग्यादिना सर्वे जन्तवः स्वस्थाः भवन्ति । प्राण्युपघातश्च न स्यात्तथातदुपदिष्टधर्मानुष्ठानान्निराबाधा भवन्ति । यतः एवं । हे देव इन्द्रादिभिर्दीव्यते स्तूयते इति देवः । ततस्तस्माद्वपुः शान्तत्वादिति हेतोः । श्रुतज्ञा आगमविदः । संसार एव मारवं मरुदेशप्रभवं महास्थलं प्राणिनां सन्ततसन्तापहेतुत्वात्तत्र रुंद्रो महान् सान्द्रो घनः छाययोपलक्षितो महीरुहो वृक्षः । यस्य सूर्ये चलत्यपि यस्य छाया निश्चला भवति स छायातरुरिति लोके प्रसिद्धः स तथाभूतो जिनः आमन्त्र्यते । भवन्तं त्वां श्रयन्ते अर्थान्तराद्व्यावृत्य समन्तात्सेवन्ते ।। २ ।।

6. Commentary on KIRĀTĀRJUNĪYA :—

This is a Saṁskrit commentary on KIRĀTĀRJUNĪYA by Prakāśa Varṣa. This commentary has been newly discovered in Āmer Śāstra Bhanḍār, Jaipur. One manuscript of this is available also in the collection of Jaisalmer Bhanḍār. The commentary has not been published so far.

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7. ŚRĀVAKA DHARMA PRAKARAṆA :—

Śrāvaka Dharma Prakaraṇa was composed by Jinesvar Sūri in Saṁskrit in the year 1256 A. D. It describes the duties of a Jaina layman. The work is written in artificial language. The total number of stanzas is 245. The manuscript of the work is preserved in the Grantha Bhanḍār of Jaisalmer.

8. UTTARA PURĀṆA ṬIPPAṆA :—

Uttarapurāṇa is a famous work written in Saṁskrt by Ācārya Guṇa Bhadra in the 9th Century. It is very popular among the Jainas and is widely read. A Saṁskrit commentary written on this Purāṇa has been discovered in the Śāstra Bhanḍār of Jaina temple Terāpanthī Jaipur. The name of the commentary written is not known but as the manuscript is of Saṁwat 1569, the commentary seems to have been written earlier than this. No commentary of this Purāṇa has been found so for. This commentary is rare one. The beginning of the commentary is as under :—

विनेयानां भव्यानां । अवाग्भागे दक्षिण भागे । ५ प्रणायिनः संतः ।
वृणुतेस्म भजंतिस्म ।। ६ शक्ति सिद्धिः भयोपेतः । प्रभूत्साहमंत्रशक्तयस्तिस्रः ।

प्रभुशक्तिर्चभवेदाद्या मत्रशक्तिर्द्वितीयकाः
तृतीयोत्साहशक्तिश्चेत्याहु शक्तित्रयं बुधाः ।।

9. PĀRŚVANĀTHA CARITRA :—

One manuscript of this work has been discovered in the Śāstra Bhanḍār of Dablānā (Būndī). It is in Saṁskrit prose. The name of the author has not been mentioned in the work. The manuscript was copied in the year 1563 A. D. by Pandit Saubhāgya Kīrti. (1)

The work beals with the life of Lord Pārsśvanātha. The language of the work is simple. The work is cmpleted in 27 folios. One quotation from the work is as follows :—

मथुरापुर्यां धनसारो धनाढ्यः । स षष्टिकोटि धनी । द्वाशिति कोटिमौमिमध्ये
द्वाविंशतिकोटि व्यवसायमध्ये द्वाविंशतिकोटि गृहव्याजे संति..... ।

(१) संवत् १६२० ज्येष्ठमासे शुक्लपक्षे ५ तिथौ पं० सौभाग्यकीर्तिना लिखितं ।

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10. SULOCANĀ CARITRA :—

Sulocanā Caritra was written by Vāḍi Cāndra, pupil of Prabhā Candra. It is in Saṁskrit poetry. It describes the life of Sulocanā Satī who was famous for her good character. The work is divided into nine paricchedas. One manuscript of this work has been discovered in the Grantha Bhanḍār of Dablānā (Būndī). The manuscript contains the date of 1708 A. D. It was copied by Lāl Candra, pupil of Brahma Kripā Rāma.

11. CĀRPAṬA ŚATAKA :—

This is in Saṁskrit composed by some unknown scholar. There are hundred Padyas in the work in which several kinds of teachings have been imparted. This has been found in the Grantha Bhanḍār of Pāṇḍyā Lūnkaraṇji. This is a rare work which has not been found so far in any of the Bhanḍārs in Rājasthān. The manuscript is dated saṁvat 1873 (1816 A. D.). The beginning and end of the work is as follows :—

श्रीसर्वज्ञं नत्वा देवं, सकलसुरासुरविरचितसेवं ।
वक्ष्ये किंचित्तदनुचरोऽहं, मुंचति येन विवेकी मोहं ।। १ ।।
वर्जितदुष्टसहायमहोभिः, परिहरभाषाकायमनोभिः ।
षड्विधजीवनिकायविनाशं, संसृतिचारकबन्धनपाशं ।। २ ।।

× × × ×

कोऽहं कस्त्वं कथमायातः, का मे जननी को मे तातः ।
इति परिभावयतः संसारः, सर्वोयं खलु स्वप्नविहारः ।। ९९ ।।
वर्गोच्चारणकरणविहीनं, यदिदं गुरु-संकेते लीनं ।
स्वयमुन्मीलति यस्य ज्ञानं, पुनरपि तस्य न गर्भाधानं ।। १०० ।।

12. RĀJAVANŚA VARṆANA :—

This is a work written in Saṁskrit and deals with the various dynasties of India. It contains 9 leaves but the 1st leave is missing. The date of writing the manuscript is not given. The manuscript belongs to the Śāstra Bhanḍār of Jaina Terāpanthī Mandir, Jaipur.

In the beginning, the author gives a passing reference to important dynasties of India and then he begins with Pandava dynasty in the following way :—

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तत्रादौ शक्रपथायां, इंद्रराज्यं करिष्यति ।
कलिकाले 'इंद्रपृस्थः' इति नाम भविष्यति ।
पुनश्च पांडवभूपालाः राज्यं कृत्वा कलौ युगे,
वर्ष त्रय सहस्त्रश्च, भवतीह न संशय ।। २ ।।

This description completes in 76 Padyas. After giving a short reference to Rāma Vanśa Rājya, the poet begings with Pamāra dynasty in this way :—

कृतयुगे बलिर्दाता, त्रेतायां रघुनन्दनः ।
द्वापरे कर्णविख्यातः कलिकाले च विक्रमः ।। १ ।।
दातासूरदयालुश्च, परदुःखश्चभंजकः ।
दिल्लीशविक्रमादित्यः उज्जैणी राज्यनायकः ।। २ ।।

This finishes in 92 verses. Afterwards he describes about Tunvar dynasty in which there were 19 Kings. For the Cāuhān dynasty, the author takes 25 verses. After The downfall of Cauhānas, Pattan dynasty begins. The poet gives an exact date which is as follows :—

विक्रमात् सप्तद्विद्वैक :१२२७: वर्षे च प्रवरे वरे ।
चैत्रकृष्णत्रयोदश्यां, म्लेच्छराज्यं च जायते ।। १ ।।

In Saṁvat 1393 (1336 A. D) Kutūbuddin established his kingdom :

विक्रमात् त्रिनवत्रयोदय :१३९३: राज्यस्थापितः म्लेच्छनायकः ।
आदौ कुतबुद्दीनाख्य, वेद–वर्ष–द्विमासकः ।
किरदिना रूद्र घटिका, योगिनीपुरराज्यकृत् ।। २६ ।।

After describing Lodi dynasty, the author states that the rule of Chatta (Moghul) dynasty begins from Saṁvat 1553 (1496 A. D) and Taimūrlang was the first and Bābara was the second one. It completes with the description of Aurangzeb who ruled over India for 49 years 9 months and 27 Gharies. There are some verses after the description of Aurangzeb, but it seems that they were written later on by another man. The author gives four names for Delhi i. e. INDRAPRASTHAPUR, YOGĪNĪPUR, ḌHILLI and lastly DELHI.

———

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HINDI & RĀJASTHĀNI WORKS

1. JIṆADATTA CARITA :—

Jiṇadatta Carita or Jinadatta Kathā was composed by the poet Rajarsingh in the year 1297 A. D. The work has been discovered in a guṭakā of Jaina temple, Pāṭodī, Jaipur. It describes the life of a Jaina Śrāvaka Jiṇadatta who was the son of a richman. Once he went to Ceylon for business and there he married the daughter of the King. It contains 553 stanzas.

The poet was Jaisawāl by caste. His father's name was Āte and mother's name was Siryā. The language of the work is influenced by Rājasthānī and Apabhraṁsa. The main metre of the work is Caupai but metres like Dohā and Vastu Bandha have also been used. It is perhaps the first big work of old Hindī in which the date of composition is given. It is full of poetic beauty and presents a picture of the social and economical condition of that time: The poet gives his family account and date of completion of work in the following lines :—

जइसवाल कुलि उत्तम जाति, वाईसइ पाडल उतपाति ।
पंचऊलीया आते कउ पूतु, कवइ रल्हु जिणदत्त चरित्तु ।। २६ ।।
माता पाइ नमउ जं जोगु, देखि लियउ जेहि मत लोगु ।
उवरि मास दस रहिउ घराइ, धम्मु बुधि हुई सिरीया माइ ।। २७ ।।
पुणु पुणु पणवउ माता पाइ, जेह हउ पालिउ करुणा भाइ
म उवयारणु हुइसउ उरणु, हा हा माइ मज्झु जिण सरणु ।। २८ ।।
संवत् तेरहसें चउवण्णे, भादवसुदि पंचम गुरु दिण्णे ।
स्वाति नखत्तु चंदु तुली हती, कवइ रल्ह पणवइ सरसुती ।। २९ ।।

The last portion of the work in which the poet requests his readers not to defame the work, is as follows :—

जो जिणदत्त की निंदा करइ, सुनत चउपही जलि जलि मरउ ।
जो यह कथा घालिहइ रालि, तहु मिछत्ती दइ यहु गालि ।।५४९।।
मइ जोयउ जिणदत्त पुराणु, लाखू विरयउ अइस पमाणु ।
देखि विसरू रयउ फुड एहु, हत्थालंवणु बुहयण देहु ।।५५०।।
जो जिणदत्त कउ सुणइ पुराणु, तिसको होइ णाणु णिव्वाणु ।
अजर अमर पउ लहइ निरुत्तु, चवइ रल्ह अमई कउ पूत्तु ।।५५१।।

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गय सत्तावन छयसय माहि, पुन्नवंत को छापइ छाह ।
तक्कु पुराणु सुणिउ नउ सत्थ, भणइ रल्हु हउ ण मुणउ अत्थु ।।५५२।।
जिणदत्त पूरी भई चउपही, छप्पन हीणवि छहसय कही ।
सहसु सलोक विन्न सय रहियं गंथ पमाणु राइसिहु कहिय ।।५५३।।
संवत् १७५२ वर्षे कात्तिग शुदि ५ शुक्रवासरे लिखतं महानंद पालंव
पुष्करमलात्मज ।।

2. CAUBĪSĪ GĪTA :—

Caubīsī Gīta was composed by Delha in the year 1324 A. D. It contains 26 verses of which 24 verses are written in the praise of twenty four Tīrthankaras and the remaining two describe the poet and when it was composed. The language of the work is an old Hindī, prevalent at that time. From the linguistic point of view the work presents a good māterial for research.

Delha, the writer of this poem was born in Parwar caste at Tihdhā City. The work has been discovered in the Grantha Bhanḍār of Baḍā Jaina temple, Jaipur. It exists in a guṭakā which was written in 1433 A. D. In the first stanza, the poet describes the circumstances under which the work was written :—

आदि रिसहु पणवेपिणु, अन्त वीरु जिणणाहु ।
अरहु सिद्ध आचार्य, अरु उज्झायति साहु ।।
गणहर देउ नएपिणु, सारद करइ पसाउ ।
हउ चउवीसी गाउं, करि तिसुद्ध समभाउ ।।
सा तन सहजानन्दणु, बोलइ वच्छ निरूत्त ।
कम्मक्खय कारण णिमित्त, देल्ह तुम्हि रचहु कवित्त ।
दुसमु कालु पंचमउं, धम्म की दिन दिन हाणी ।
बोधि करहु फलु लेहु, कहहू चउबीस बखाणी ।।
गौरउ पभणइ णिसुणि, णाह हउं दासि तुम्हारी ।
जिण चउबीस कथंतरु, सो मुहि कहहु विचारी ।।

Items of Description :

बापु माय तित्थंकरू जनमु नयरु अर आउ ।
जक्खु जक्खिणी लंछणु अर जिहिं जेतउ काउ ।।

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Last portion of the work in which the date of completion and the poet's family account is given runs as under :

कहउं जाणि कुलु आपणउं परवाडु भणाउं ।
धम्मे साहुहि पणतिउ आजिहि पैतु नाउं ॥
उदैसाहि दिउ भीयां ए तीनिउ लघु भाई ।
टिहिड़ा णयरि वसन्त देल्ह चउवीसी गाई ॥
हउं तु म्ह गोरउ पुंछिउ वुद्ध कहा महपाइ ।
तेरहसइ इकहत्तारे संवच्छरु होइ ॥
मासु वसन्तु अतीतउ अलखइ तिज दिन होइ ।
गुरुवासरु पभणिज्जइ रोहिणि रिसु गुणेहु ॥
ब्रह्मा जोग पसिद्धउ जोइसु एम कहेइ ।
पढइ पढावइ णिसुणाइ लिहि लिहा जो देई
भव समुदु सो उत्तारइ मोक्खपुरह सो जाइ ॥

3. PRADYUMNA CARITA[1] :—

Pradyumna Carita was composed by the poet Sadhāru in the year 1354 A.D. It is a work on the life of Pradyumna, the son of Śrī Kriṣṇa and one of the great personalitics in the Jaina Mythology. The work contains 701 stanzas in various metres, specially in caupai. The language of the work is Brijabhāshā and probably it is the first work in Brijabhāṣā. It is a very good work and possesses literary merits. The method of description is very simple and easily understandable. It was composed in the Airacha town which is on Kanpur–Jhansi line. Two manuscripts of this work have been discovered in the Jain Śāstra Bhanḍār of Jaina temple Badhīcanda, Jaipur. & Jaina Śāstra Bhanḍār of Kāmā. The first manuscript was written in 1548 A. D. and the other in the 17th Century. The main Rasa of the work is 'Vīra' because one third of the stanzas are related to Vīra Rasa. The work may be divided into six sargas, and there is description of war in every Chapter. Apart from other things, the work is very much important from linguistic point of view. The beginning and end of the work is as follows :—

सारद विणु मति कवितु न होइ, सरु आखरु णवि बूझइ कोइ ।
सो सधार पणमइ सरसुति, तिन्हि कहुं बुधि होइ कतहुती ॥ १ ॥

1. Published by S. D. Jain Atiśaya Kśetra Śri Manāvīrji in 1960.

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सबु को सारद सारद करइ, तिस कउ अंत न कोउ लहइ ।
जिणवर मुखह जु णिगाय वाणि, सो सारद पणवहु परियाणि ।। २ ।।
अठ दल कमल सरोवरु वासु, कासमीरपुर लियो निकासु ।
हंस चढी कर लेखणि देइ, कवि सधार सरसइ पभणेइ ।। ३ ।।
सेत वस्त्र पदमवतीण, करहं अलावणि वाजहिं वीण ।
आगम जाणि देहु बहुमती, पुणु दुइ जे पणवइ सरसुती ।। ४ ।।

\+ + +

सरस कथा रसु उपजइ घणउ, निसुणह चरितु पजूसह तणउ ।
संवतु चौदहसै हुई गए, ऊपर अधिक ग्यारह भए ।।
भादव दिन पंचइ सो सारु, स्वाति नक्षत्र सनीश्चर वारु ।। ११ ।।

\+ + +

मइसामी कउ कीयउ बखाण, तुम पजुन पायउ निरवाण ।
अगरवाल की मेरी जात, पुर अगरोए मुहि उतपाति ।। ६९४ ।।
सुधणु जणणी गुणवइ उर धरिउ, सा महाराज घरह अवतरिउ ।
एरछ नगर वसंते जानि, सुणिउ चरित मइ रचिउ पुराणु ।। ६९५ ।।
सावयलोग वसहि पुर मांहि, दह लक्षण ते धर्म्म कराइ ।
दस रिस मानइ दुतिया मेउ, भावइ चितहं जिणेसरु देउ ।। ६९६ ।।
एहु चरितु जो वांचह कोइ, सो नर स्वर्ग देवता होइ ।
हलुवइ धर्म्म खपइ सो देव, मुकति वरंगणि मांगइ एम्म ।। ६९७ ।।
जो फुणि सुणह मनह धरिभाउ, असुभ कर्म ते दूरिहि जाइ ।
और बखाणइ माणुसु कवणु, तहि कहु तूसइ देव परदवणु ।। ६९८ ।।
अरु लिखि जो लिखियावइ साधु, सो सुर होइ महागुणराधु ।
जोर पढावइ गुण किउ निलउ, सो नर पावइ कंचन भलउ ।। ६९९ ।।
यहु चरितु पुन्न भंडारु, जो वरु पढइ सु नर महसारु ।
तहि परिदमणु तुही फलदेइ, संपति पुत्र अवरु जसु होइ ।। ७०० ।।
हउ बुधिहीण न जाणौ केम्वे, अक्षर मातह गुणउ न भेउ ।
पंडित जणह नमूं कर जोडि, हीण अधिक जण लावहु खोडी ।। ७०१ ।।

।। इति परिदमण चरित समाप्तः ।।

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4. BĀRAKHARI DOHĀ :—

This was composed by Mahācand, the pupil of Vīracanda. The time of the work is not given by the poet, but it appears that it was composed not later then the 16th Century. as one copy of the manuscript preserved in Āmer Śāstra Bhaṇḍār is of 1534 A. D. It is a spiritual work and deals with Ātmā, Parmātmā and the World. The total number of Dohas is 333. Some of the Dohās are as follows :—

सो दोहो अप्पाणयहु, दोहा जोण मुणेइ ।
मुणि महयंदिण भासियउ, सुणि विण चित धरेइ ।। ६ ।।

× × × ×

कायहो सारउ एउ जिय, पंच महाणुवयाइं ।
अलिउ कलेवरु भारुतह, जेहिण धरियइ ताइं ।। ८ ।।

× × × ×

खणि खणि खिज्जइ आव तसु, णियडइ होइ कयंतु :
तहिवण थक्कइ मोहियऊ, में में जीउ भणंतु ।।१९।।

× × × ×

ते किं देवें किं गुरेण, धम्मेण य किं तेण !।
अप्पह चित्तह णिम्मलऊ, पच्चउ होइ ण जेण ।। १५७।।
मे परियणु मे धण्णु धणु, मे सुअ मे दाराइ ।।
इउ चिंतंतह जीव तुहुं, गय भव कोजि सयाइ ।।२६५।।

5. SĪKHĀ MAṆI RĀSA :—

The Rāsa was composed by Bhaṭṭāraka Sakalkīrti (15th Century). The poet imparts some teachings to his readers for remaining pure at heart and kind towards all human beings :

जीव दया दृढ पालीइए, मन कोमल कीजि ।
आप सरीखा जीव सबै, मन मांहि धरीजइ ।।

The poet also requests that one should not disturb others while perfoming religious duties :

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धर्म करतां न वारीइए, नवि परिनंदीजि ।
परगुण ढांकी आप तणां, गुण नवि बोलीजइ ।।

In the end of the work the poet mentions his name only :

वैराग रे पालीइ सार, राग टालु सकलकीर्ति कहिए ।
जे भणि ए रास ज सार– सीखा मणि पढते लहिए ।।
(इति सीखामणिरास समाप्त)

6. ĀDINĀTHA STAVAN :—

The stavan was composed by 'Mehau' in the year 1442 A. D. The Ādinātha Stavan is a historical work written in praise of Lard Ādinātha of Raṇakpur or Rāṇāpur temple. The temple is situated in Pali district of RāJasthān and six miles of Sādaḍi. The temple was constructed in the year 1439 A. D.[1] The poet describes the art of temple minutely:

छउमुख शिखर त्रिभूमइं बार, मूलनायक जिण करूं जुहार ।
त्रिहु भूमी त्रिभुवन दीपतुं, त्रिभुवन दीपक नाम धरन्तु ।। ४९ ।।
दंड कलस सोवन मइं सोहइ, जोअंत तिहुअण मन मोहइ ।
तेज पुंज झलहलइ अपार, जाणो तिहुंअण लाछि भंडार ।।४१।।

In the end of the Stavan, the poet mentions his name, and gives the date of the work:

संवत चउदनवाणवइ : १४९९ : ए धुरि काती मासे ।
मेहउ कहइ मइंस्तवन कीउं मनि रंगि लासे ।। ४८ ।।
इति श्री राणपुरमंडण श्री आदिनाथ स्तवन संपूर्ण ।।

7. TĪRATHA MĀLĀ STAVAN :—

This is a description of most of the holy places called Tīrthas. The Tīrtha mālā is a Hindī work writtan by mehau who wrote Ādinātha Stavan (1442 A. D.). The date of completion of the work is not given but it appears that it was also composed near about 1442 A. D. The manuscript was copied in the year 1472 A D. There are 89 stanzas on Ābu, Sirohī, Jālaur, Viśālpur, Kumbhānā, Rāṇāpur (Ranakpur), Campā, Mathurā, and Raj Grihi. The manuscript is incomplete as the first thirty one

1. History of the Jodhpur State part I p. 66.

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stanzas are not there. It is preserved in the Grantha Bhanḍār of Khandelwāl Jaina Mandir, Udaipur. The last two verses of the work are as follows :—

बला श्रंगिरो पीआ घाट, पुण्य तणी वहती कीधी वाट ।
मेहउ कहिउ मुगति नउ ठाम, सदा लिउ तीथंकर नाम ।। ८८ ।।
तीरथ अजी घणां छइ भला, मइं कहिआ दीठा ते।तला ।
तीरथमाल भणउ समलउ, जाइ पाप घट हुइ निरमलउ ।। ८९ ।।
इति तीरथमाला स्तवनं समाप्तं ।
संवत् १५२९ वर्षे माह वदि ६ दिने शुक्रवारे लिखितं ।

8. RĀYA HAMMĪRADE CAUPAI :—

This is a historical work written by the poet Bhāḍau. It was composed in the year 1481 A. D. It describes the life story of Rājā Ḥammīra and the famous battle fought between him and the Emperor Allāuddin. It is a Rājasthānī work which describes every event in a very lucid way. The total number of verses is 326. The last two are as follows :—

रामायण महाभारथ जिसउ, हमीरायण वीतउ तिसउ ।
पढइ गुणइ संभलइ पुराण, तीयां पुरुषां हुइ गंगा स्नान ।।
दूहा गाहा वस्तु चउपही, तिनिसइ इनवीसा हुई ।
पनरहसइ अढतीसइ सही, काती सुदि सातमि सोम दिने कही ।।३२५।।
सकल लोक राजा।रंजनी, कलिजुगि कथा।नवीनी पनी ।
भणतां दुख दालिद सहु टलइ, भाडउ कहइ मो अफला फलइ ।।३२६।।
संवत् १६३६ वर्षे भादवा वदि १० रविवारे लीखंतं विजकीरति मलधार गछे ।

9. DŪNGARA KĪ BĀVANĪ :—

The Bāvanī was written by the poet Padma Nābha. As this was composed on the request of Sanghapati Ḍūngar, hence it is named after his name. It is in Rājasthānī language and was completed by the poet in 1486 A. D. The work deals with various subjects of general nature and contains 54 stanzas in Savaiyā metre. The manuscript is housed in Śāstra Bhanḍār of Tholiā Jaina temple, Jaipur. This was copied in the year 1656 A. D. by Śāh Rūpsī. It is also called by the name of AKŚARA BĀVANĪ. In the last two stanzas, the poet gives the date of completion of the work and his short description which is as follows :—

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संवत् पंदरहचालसे १५४३ तीनि आगला मुदिताय
सुकल पखि द्वादसी वार रविधिर स मंगल ..... ।
पूवपाढ नखित्र जोग हरार्षण हरिषगल..... ।
शुभ लगन शुभ घड़ी ..... ।
शुभ वेला शुभ वचन पदमनाभ कहि कवरै,
वावनी लंद डूंगर भूमण बसुधा मंडलि विस्तरइ ।।५३।।
हुँवड हरिष आणंद उछाहनु.....मंदिरि..... ।
स जनमनि उलास पिसुण भंजवि गिरिकंदरि ।
दिन चढि ज्यमु प्रताप तेज तिहु भुवण प्रगसै ।
ससि करंति संसारि ससि जेम विकासइ भासै ।
धन पुत्र लछि सुख संपदा कहय पदम जयवंत हुय ।
श्री डूंगर वालहं देय वरु जयवंतउ जहि मेरु धुव ।।५४।।

10. SAKALA KĪRTI RĀSA :—

Sakalakīrti Rāsa is a historical work which describes the life of Bhaṭṭāraka Sakalkīrti and Bhuvan kirti who were the most famous Bhaṭṭārakas of the 15th Century. It was written by his pupil Sāmal either in his life time or just after his death. This is perhaps the first work in Hindi which describes the life of the Scholārs in detail. Sākal Kīrti was born in the year 1386 A. D. at ANAHALPUR. He was married when he was fourteen and renounced worldly life and became Jaina Sādhu in 1406 A. D. at the age of 20, He became Bhaṭṭāraka in 1435 A. D. Several places were visited by him. Thus this Rāsa is very important work in this respect. It has been discovered in one of the Grantha Bhanḍārs. of Udaipur Various works written by Sakalakīrti have also been mentioned in it Year and month for every event which occured in the life of Bhaṭṭāraka Sakalakīrti is given in the Rāsa. Thus it is purely a historical work. The beginning and end of the work are given below :–

आदि भाग

वस्तु बंध

आदि जिणवर २ तणइ उनक्रमि ।
आदि दिगम्बरुए आदि सयल संसार सुणीइ ।।
तीर्थंकर आदि सयलइ णिवृत्ति मही मह्य सुणीइ ।।
छहं दरशण आदि वडिल जसु गुण पुहुवि न पार ।।

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ते निसुणु भावि भवीय, जिमु हुइ सफल संसार ॥
उवणि–अनिदिन सारदा देवि सेवि, सहि गूरु पागि लागी ।
पामीय तासु पसाउ भाइ, नरमल मत भागी ॥ १ ॥
करि सुंअरास उल्हास अंगि अति अनोपम आणी ।
गाईसुं श्रीमूलसंघि रंगि, गुरू जगत बखाणी ॥ २ ॥

अन्तिम भाग

जूनिगढ गुरू उपदेसिइ, सखिर बंध अतिसव ।
सखि ठाकर अदराज्यस्यघं रजि प्रासाद मांडीउए ॥२०॥
मंडलिक राइ बहु मानीउ देश व देशिज व्यापीयु ।
पीतलमइ आदिनाथ थिर थापीया ए ॥२१॥
इम करणी दिन दिन सुव सेखि चहुँ दिसि हुइ देस विदेसि ।
उपदेसि सुगुरु श्री भुवनकीरति तण इए ॥२२॥
चिर न पुजा नभि रविचंद, चउविध संघ पूरिइ आनंद ।
सुभगति सुवचनि कवि सामल भणइए ॥२३॥
चउवीस जिणेसर प्रसादि श्रीभुवनकीरति नव नवलि नारि ।
जयवंता सकल संघ कल्याण करुए ॥२४॥ गणधर ॥
इति श्री भट्टारक श्रीसकलकीर्त्तिनु रास समाप्ताः
श्राविका बाई पूतलि पठनार्थं लिखापितं ॥

11. HOLI RĀSA :—

This was composed by Brahma Jinadāsa, pupil of Bhaṭṭāraka Sakalakīrti. It describes briefly the story of Holi according to the Jaina belief. It is in Hindi and written in Caupai, Dūhā and Vastu Bandha metres. It is written in Rājasthānī in which several words of Gujarāti have been used. The manussript is preserved in the Grantha Bhaṇḍār of Terāpanthī temple, Jaipur. The end of the work is as follows :–

ए कथा रस सांभली, समकित पालुं सार ।
मिथ्या मारगि परिहरु, जिम पांमु भव पार ॥ १४५ ॥
निकलंक धर्म छिरुयडुं, जैन धर्म सविशाल ।
ते धर्म करुं भाविभरया, अवर मिथ्यात निवार ॥ १४६ ॥
परीक्षा करूं अति निर्मली, टालु सयल विचार ।
समकित पालुं निर्मलुं, जिम पांमु मुगति अतिसार ॥ १४७ ॥

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रास मनोहर २ कीधुं अति चंग,
होली तणु अति दुरधरु भेदाभेद बखांण जाणु ।
ए कथा रस सांभली, मनमांहि धर्म विचार आंणु ।।
इस जांणी निश्चु करी, पालुं समकित सार ।
ब्रह्म जणदास कहिइसुं जिम पामुं भवपार ।। १४८ ।।
।। इति होलीरास समाप्त ।।

12. BUDHI PRAKĀŚA :—

Budhi Prakāśa was composed by the famous Hindi poet Delha, the father of Thakursi who was also a poet of the 16th Century. The work contains teachings for a lay man. The whole work is completed in 27 stanzas, out of which first fifteen stanzas are not traceable so far. The guṭakā No. 865 in which this work has been collected, contains only later half portion of the work. It was copied by Daśaratha Nigotiā. From half of the portion of the work only, it appears that it is a fine work and possesses a literary as well as linguistic beauty. The work is a very short one, so the whole portion is given below :—

भूखो पंथ न जाह सियालो, जीवा पंथ न जाह उन्हालो ।
सावणी भादवै गाव न जाजे, आसौजा मौ भौय न सौजे ।। १६ ।।
अणर चीतो किम नौहि खाजै, अणर पीछाण्या की साथी न जाजै ।
जाय दिसावरि राती न सोजे, रोस न कीजे चालत पंथी ।। १७ ।।
अवघरि न्हाय उतरी जे घाटो, कन्या न वेची गरथ कै साटै ।
पहुणै आयां आदर दीजे, आपण सारु भगति करीजे ।
दान देव लखमी फल लीजे, जुनो ढोर न कपड लीजे ।। १८ ।।
पढु न होय कीसिही वेचाले, वचन घालि तुम जो राले ।
वीणज न कीजे आस पराय, आरमज्यो काम त्यो नीरवाहि ।। १९ ।।
नितप्रति दान सदाहि दीजे, दुणा उपरि व्याज न लीजे ।
घरिही ण राखी हीण कुल नारी, सुक्रत उपाय संतोषा सारी ।। २० ।।
वीणसै घीयड हंसि हसी साय, वीणसै बहु ज परि घरि जांय ।
वीणसे पूत पछोकडी छांडी, विणसौ गय गवाडो भीडी ।। २१ ।।
वीणसे विण असवार घोडो, वीणसे सेवग आहर थोडो ।
वीण सौ राजु मंत्री नो थोडो, अजगील न वोल सिकुडौ ।। २२ ।।
वृद्धि होइ करि सो नर जीवो, मधीम के घरी पाणी न पीवे ।

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हरिषन कीजे जे बुद्डौ पाणी, अणनीपने सुकाल न जाणी ।। २३ ।।
मंत्र न कीजे हीयडो कुडौ, सील वीठा नारी ण पहराय कुडौ ।
अैसी सीख सूणी रौ पुण्या, लाज न कीजे भागत कन्या ।। २४ ।।
ब्राह्मण होय सवेद भणावौ, श्रावक होय सअण अथवा जीवे ।
वाणया होय सवणिज करावो, कायथ होई सलेखो भणावो ।। २५ ।।
कुलमारग जु ण छंडौ करमा, सगली सीख सुणेजे धरमा ।
बुधि–प्रगास पढीर वीचारे, बीरो न आवे कदहि संह सारौ ।। २६ ।।
अैसी सीख सुणै सहु कोय, कहता सुणता पुनी जु होय ।
कहौ देल्ह परषोत्तम युता, करौ राज्य परीवार संजूता ।। २७ ।।
संवत् १६८६ मिती पौष सुदी १० बुधीप्रगास समाप्ता ।
लि० पंडीढा युढा लीखायतं पंडीरासींघं जो ।।

13. NEMINĀTHA RĀSA :—

This is a work on the life of Lord Neminātha written by Ācārya Jinasena in 1494 A. D. in the city of Jāvacha. There are 93 stanzas in the work. The work is in Rājasthānī. The manuscript of Neminātha Rāsa is available in the Śāstra Bhaṇḍār of Baḍā Mandir Terapanthi, Jaipur. The style of describing the things is very simple. The beginning and the end of the work are as follows :—

अथ श्री नेमीनाथरास लिख्यते ।
सारद सामिणि मांगू माने, तुझ चलणे चित लागूं ध्याने ।
अविरल अक्षर आलुदाने, मुझ मूरख मति आविसांनरे ।
गाउं राजा रलीया मणरे, यादवना कुलमंडण साररे ।
नामि नेमीश्वर जाणिज्योरे, तसु गुण पुहुविन लामि पार रे ।।
राजमती वररुयडु रे, नवह भवंतर भागीय भूत रे ।
दशमि दुरधर तपलीउ रे, आठ कर्म चउ भी आणु अंत रे ।
मुगति रमणि सुमन कीउ रे, तहु नुं नाम जपु जगि सार रे ।।

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श्रीयशकीरति सूरति सूरीश्वर कहीइं, महीयलि महिमा पार न लहीइं ।
ज्ञातरूप वरसि नितवाणी, सरस सकोमल अमीयस माणी ।
तास चलण चितलाई उरे, गाइउ एह अपूरव रास रे ।।
जिनसेन युगति करी रे, तेहना वयण तणउ···वासरे ।।

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जा लगि जलनिधि तवसी नीरे, जा लगि अचल मेरि गिरि धीरे ।
जा गणणंगणि चंदनि सूर, तां लगि रास रहू भर पूरि रे ।
युगति सहित यादव तणु रे, भाव सहित भणसि भरतारि रे ।।
तेहनि पुण्य होसि घणो रे, पाप तणु करसि परिहार रे ।।
चंद्रवाण संवच्छर कीजि, पंचाणु पुण्य पासि दीजि ।
माघ सुदी पंचमी भणीजि, गुरूवारि सिद्ध योग उवीजिरे ।।
जुवा धनुष रज्जणि जाणीइ के, तीर्थंकर वली कहीइं सार रे ।।
शान्तिनाथ तिहां सोलमुरे, कव्वुरास तेह भवण मझार रे ।।
इति श्री नेमिनाथरास आचार्य जिनसेन कृत समाप्तः ।

14. BĀVANĪ :—

Chīhal was a famous Rājasthānī writer of the 16th Century. He completed his Panca Sahelī Gītā in the year 1518 A. D. Bavani is a newly discovered work of the poet. It contains 54 stanzas which includes several common topics for the interest of every layman. The manuscript of Bāvani is preserved in the Śāstra Bhanḍār of Jaina temple Ṭholiā Jaipur. It is in a guṭakā in which other works are also included. Bāvani is a work of high standard in Hindi. From the language and description it can be placed among high work of Hindī. It was completed in the year 1527 A. D. Some stanzas of the work are as follows :—

छाया तरवर पिख्यि आइ वहु लसइ विहंगम ।
जब लगु फल संपन्न रहइ तब लग इक संगम ।।
विह वसि परी अपथ पत्तफल जडइ निरंतर ।
खिण इक तथ रहइ जाइं उडि दिसहि दिसंतर ।।
छीहल कहइ द्रुम पंख्यि जिम महि मित्रायणु दरवलग ।
पर कज्ज न होइ वल्लहउ आप स्वारथ सयल जुग ।।२६।।

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डरपहि दादुर सब्दि वाह घल्लइ केहरि गलि ।
डरपैं कुंडइ नीरि तिरइ नदि महा अलग जलि ।।
भरइ फुलकइ भारि सीसि धरि परवस टालइ ।
कुंपइ उंदरि पिख्यि पकरि धरि कुंजर रालइ ।।
सींदरी देखि संकइ सदा बिसहर कउ बलवट ग्रहइ ।
छीहल सुकवि जंपइ वयण तिरया चरित्र न को लहइ ।।३३।।

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चउरासी आगलइ सइ जु पंद्रह संवछर (१५८४) ।
सुकल पख्य अष्टमी मास कातिग गुरु वासरु ।।
हृदय उपनी बुद्धि नाम गुरु कौ लीन्हउ ।
सारद पणइ षसाइ कवित्त संपूरण कीन्हउ ।।
नाल्हिग वंसि नाथू सुतनु अगरवाल कुल प्रगट रवि ।
बावनि वसुधा विस्तरी कवि कंकण छीहल कवि ।।५३।।

15. SANTOṢA JAYA TILAKA :—

The Santoṣa Jaya Tilak was composed by the famous Rājasthānī poet Vūcarāja. It describes the devices of dissatisfaction and has been stated that satisfaction is the only source of happiness. It is in the form of a drama in which victory of satisfaction on greediness is shown. The poet completed the work in the year 1524 A.D. at Ḥisār. There are 123 stanzas of various metres. The manuscript was preserved in the Grantha Bhanḍār of Nagādī temple, Būndī.

Influence of Greediness

लोभ विकटु करि कपटु अमिटु रोसाइणु चडियउ ।
लपटि दवटि नटि कुघटि झपटि झटि इव जगु भडियउ ।
धरणि खंडि ब्रह्मांडि, गगनि पयालिहि धावइ ।
मीन कुरंग मतंग भ्रिंग मातंग सतावइ ।
जौ इंद मुणिंद फणिंद सुरचंद सूर संमुह अड़इ ।
उहु लडइ मुडइ खिणु गडवडइ, खिणु सुउट्ठि संमुह जुडइ।
जब सुलौभि इत्तउ वलु कीयउ, अधिकु कष्टु तिन्ह जीयह दीयउ ।
तव जिणउ नमतु लै चिति गज्जिउ, राउ संतोषु इनह परि सज्जिउ ।११४।

The end of the work in which the date of completion is given is as follows :—

जब जित्तु दुसहु लोहु कीयउ तब चित्त मझि आनंदे ।
हूव निकट रजो गहगहियउ राउ संतोषु ।।११९।।
संतोषह जय तिलउ जंपिउ हिसार नयर मझार ।
जे सुणहि भविय इक्क मनि, ते पावहि वंछिय सुक्ख ।।१२०।।
संवति पनरइ इक्याण भद्दवि सिय पक्खि पंचमी दिवसे ।
सुक्कवारि स्वाति वृखे, जेउ तह जाणि वंमना मेण ।।१२१।।

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रडु=पढहि जे के सुद्ध भाएहि ।
जे सिक्खहि सुद्ध लिखाव, सुद्ध ध्यानि जे सुणहि मनु धरि ।
ते उत्तिम नरनारि अमर सुक्ख भोग वहि बहुयरि ।।
यहु संतोषह जयतिलय जंपिउ वल्हि संभाइ ।
मंगलु चौविह संघ कहु करइ वीरु जिणराइ ।।१२३।।

।। इति संतोषजयतिलकु समाप्ता ।।छ।।

16. CETAN PUDGAL DHAMĀLA :—

This is an another work written by Vūcarājā, It is in old Hindi and describes the relation between Cetan (living being) and Pdgal (non-living being). The work also deals with various subjects such as merits of noble persons, benefits of good company, difficulties in worldly life etc. It has 136 verses of various metres. The work has been recently traced in the Śāstra Bhandār of Būndī. Some of the excellent verses of the work are as follows:—

भला भला सहु को कहै, मरमु न जाणै कोइ ।
काया खोई मीत रे, भला न किस ही होय ।।७१।।

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जिम तरु आपणु बूपसहि, अवरह छांह कराइ ।
तिउ इसु काया संग ते, जीयडा मोखिहि जाए ।।७३।।

\+ + +

फूलु मरइ परमलु जीवइ तिसु जाणै सहु कोय ।
हंस चलइ काया रहइ, किवरु वरावरि होइ ।।८३।।

\+ + +

जिय विणु पुद्गलु ना रहै, कहिया आदि अनादि ।
छह खंड भोगे चक्कवै, काया के परसादि ।।९६।।

\+ + +

यहु संजमु असिवर अणी, तिसु ऊपरि पगु देहि ।
रे जिय मूढ न जाणहा, इव वछु किव सीह्यहे हैं ।।१२४।।

\+ + +

रे चेतन तू तांवला जा जड तुम्ह संगि होय ।
जे मदु भाजनि गूजरी खीरू कहै सबु कौए ।।१०६।।

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चेतन तूं नित ज्ञान मइ, यहु नित अशुचि सरीरु ।
घालि गवाया कुंभ मंहि, गंगा केरा नीरु ।।१०७।।

17. NEMI RĀJULA GĪTA OR NEMI CARITA:—

This work was written by Śrāvaka Cataru in Saṁvat 1571 (1514 A. D). He was the only son of Sirimala. He lived at Gwalior when Mahārājā Mānsingh was the Ruler. It is a short work describing the marriage event of Nemi and Rājula. The work contains 45 verses. The last portion of the work in which the date of completion and the poet's account is given, is as follows:—

श्रावग सीरीमलु अरु जसवंत, निहचै जिय धर्म धरंत ।
चारु चलन भवि वंदतौ ।
पुत्र एक ताके घर भयो, जनम नाउं चतरु तिन लियो ।
जैन धर्म दिढु जीयह धरो ।
नेमि चरित ताकै मन रहै, सुनि पुरानु उर गानौ कहै ।।४३।।
मधि देसु सुख सयल निधान, गढ गोपाचलु उत्तिम ठानु ।
एक सोवन की लंका जिसी ।
तौंवर् राउ सवल वरवीर, भुव वल आयु जु साहसधीर ।
मानसिंह जग जानिये ।
ताकै राज सुखी सब लोगु, राज समान करहिं दिन भोगु ।
जैन धर्म वहु विधि चलै ।
श्रावग दिन ज करै षट कर्म, निहचै चितु लावै हि जिन धर्म ।।४४।।
संवत पंद्रहसै दौ गनौं, गुन गुनहतरि ता उपरि भनो ।
भादौ वदि तिथि पंचमी वारु ।

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18. VĪKRAMĀDITYA CARITA:—

The work deals with the life of King Vikramāditya who was famous for his justice. This was composed by Nayanambudhi—pupil of Vācak Harṣa Samudra in the year 1523. A. D. The total number of the stanzas is 606. The poetry is an ordinary one. It is collected in a guṭakā of Jainn Mandir Terāpanthī, Jaipur. The beginning and the end of the work are follows:—

देवि सरसति २ प्रथम पणमेवि ।
वीणा पुस्तक धारिणी, चडवि हंसि सुप्रसंसि चल्लइ ।

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कासमीरपुर मंडवासिणी, देह नाण अन्नाण पिल्लेइ ।।
कवियणनी तु मालली, दिउ मुझ बुधि विसाल ।
जिम विक्रम राजा तणउ, कहउ प्रबंध रसाल ।।१।।

\+ + +

संवत पनरहसइ आसीइ : १५८०:, ए चरित निसुणी हरसीयइ ।
साहसीक जो होइ निसंक, कायर कंपइ जे वलि रंक ।।६०३।।
श्री उवएस गणांवरि सूरि, चरण कमण गुण किरण प्रपूर ।
रयणथह प्रभु गुण गण भूरि, तसु अनुक्रमि संपइ सिद्धिसूरि ।।६०४
तेह नइ वाचक हर्षसमुद्र, जसु जस उज्वल खीर समुद्र ।
तसु विनेयवि नयांबुधि एह, रचिउ प्रवंन्ध निरषि तिणि त्येह ।।६०५
पंच दंड नामा सु चरित्र, देखी तेहनु अंब विचित्र ।
तिणि विनोद चउपई रसाल, कीधी सुणता सुख विसाल ।।६०६

।। इति श्रीविक्रमादित्यनृपचरित्रं समाप्तं ।।

19. BALI BHADRA RĀSA:—

This is a short story on the life of Balibhadra, also called Balrāma, the elder brother of Śri Krisna along with the burning of Dvārikā due to curse of Dvīpāyana Rīṣi. This was composed by Brahma Yaśodhar in the year 1528 A. D. in the City of Skandhanagara. Brahma Yaśodhar was the pupil of Bhaṭṭāraka Vijay Kīrti who was also known by the name of Vijaysena, There are 189 verses in the Rāsa written in mainly Dūhā. Caupai. and Vastubandha metres. The language of the Rāsa is Rājasthānī, much influenced by Gujarātī. The work exists in the collection of Guṭakā of Śāstra Bhanḍār of Jaina temple, Udaipur. One manuscript of the work is also preserved in one of the Śastra Bhanḍār of Ṇaiṇvā. The first manuscript was got written by Brahma Dharma wha was a great lover of the manuscripts in the 17th Century. In the end of the work, the poet has given his description in the following way:—

श्री रामसेन अनुक्रमि हुया, यशकीरति गुर जाणि ।
श्री विजयसेन पट थापीया, महिमा मेर समान ।।१८६।।
तास शिष्य इम उच्चरि, ब्रह्म यशोधर जेह ।
द्रुमंडल दणयर तपि, तांरहु रास चिर एह ।।१८७।।
संवत् पंनर पचासीइ, :१५८५: स्कंधनयर मझार ।
भवन अजित जिनवर तणी, ए गुणगाइ सार ।।१८८।।

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After the curse of Dvīpāyana Rīṣi, the Dvāraka City was totally burnt. The poet describes the same in the following manner:—

सायर वाल्यु नयरी मांहि, तपि तेल जिम घडहड थाइ ।
नयर लोक ते करि विलाप, पूरव भवनुं प्रगट्युं पाप ॥८९॥
एक बलंता वुंबारव करि, बालक लेई एक नगरी फिरि ।
एक कहिऊ गारु माइ, ए दुःख काया सह्यु न जाइ ॥९०॥
एक मोह्या धन धरती धरि, एक लक्ष्मी रखवालां करि ।
क्षमा एक अणसण आचरि, ऐके एक क्षमापन करी ॥९१॥

20. MĀDHAVĀNALA PRABANDHA:—

Mādhavānala Prabandha was written by Ganpati son of Narsā, a non-Jaina poet, The story af Mādhavānala Prabandha is the famous love story of Mādhava and Kāmkandlā on which several books are available. Ganpatī, the author of the book completed this in the year 1527 A. D. The whole of the Prabandha is written in Dohā metre and as such it increases the importance of the work. The total number of dohās is 2457.

The manuscript of the work is preserved in the Grantha Bhaṇḍār of Būndī. It is a manuscript written in the year 1596 A. D. by Laxmi Rāja for his pleasure as well as for the study of Muni Kalyāṇ Gaṇi. The beginning and of the work are as follows:—

अथ मन्मथ महाराज्ञे नमः ॥ दूहा माधवानलना लिखोइ छइ
कुंअर कमला रति रमण, मयण महाभड नाम ।
पंकजि पूजि पय कमल, प्रथमय करूं प्रणाम ॥१॥
सुर नर पन्नग पुणवली, लक्ष चुरासी लोअ ।
ब्रह्मा हरिहर कुसम शरि, जीणह जीता सोअ ॥२॥
चरण विहुंणउ चींतवइ, तेसवि सीजइ काज ।
कर विण कलि बांधी सहु, जिम करहा सुखि लाज ॥३॥
सांभल ज्यो सवि सृष्टि नुहु, ए विण आवइ छेह ।
कारण विश्व बधारना, आदि उपायु एह ॥४॥

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नरसा सुत गणपति कहइ, अंग थया ए आठ ।
सूघइ स्वामिन शारदा; पोतइ दीधउ पाठ ॥

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दीसइ दस गाऊं मही, दश गाऊं शरथान ।
दशगांऊ परिण नर्मदा, आम्रपद्र स्वस्थान ।।
ब्राह्मण भाट भला बसइ, व्यवहारी आ विशेषि ।
राजकुली रूंडी तिहां, छइ लछ त्रीसे रेख ।।
उग्रशेन कुलि उग्रवल, राणउ नाग नरेश ।
जा सायर नर्मद मही, तां चा चूलउ देश ।।
चतुर सभा चंदन तणउ, मझ कांइं लागउ वास ।
गणपति जंपइ तउ करिउ, पद केत ले प्रकाश ।।
कवि ज्ञातिइं कायस्थ बड, बालि भइ विख्यात ।
पूरुए पद बंधता, दीहथ पादह सात ।।
४ ८ ५ १
वेद भुजंगम बाण शशि, विक्रम वरस विचार ।
श्रावणनी सुदि सप्तमी, स्वाति मंगलवार ।।
साध्य योग सूधउ हतु, वाणिज्य कर्ण विशेष ।
परतुए पंचागनी, रवि चउथडी आशेष ।।
जयउ जयउ जगदीश्वरी, आनंदी आरात्रि ।
वक्ता श्रोता वछली, तुंथाए त्रय मात्र ।।

शुक्ल पक्षे तृतीया ३ तिथौ भूमेवासरे श्री स्थंभतीर्थे पूज्य पंडित श्री हर्षकमलगणि शिष्य पं० लक्ष्मीराजेन लिखितमस्ति विनोदार्थे मुनि उदयकल्याणगणि वाचनार्थम् ।।

21. NEMI NĀTHA RĀSA;—

The Rāsa was composed by Muni Puṇya Ratana in the year 1529 A. D. It deals with the life of Neminātha, the 22nd Jaina Tīrthankara. It is a small work consisting of only 69 stanzas, The beginning and the end of the manuscript are as follows:—

Beginning of the work:—

सारदा पय प्रणमी करी, नेमि तणा गुण हीइ धरेवि ।
रास भणु रलीया गणउ गुण गरुवउ गाइ सुं संखेवि ।।
हूं बलिहारी जादव एक रस, उरज पीछउ वालि ।
अपराधन मह को कीयउ, काइ छोंडइ नव योवन वाल ।।
सोरीपुर सोहामणउ राजा समुद्र विजय नउ ठाम ।
शिवादेवी राणी तसु तणी, अनोप रूपइ रंभ समान ।।

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the end

संजम पाल्यउ सातसइ, वरस सहस नउ पूरउ चाउ ।
असाढ सुदि आठमी मुकति, पहूंता जिणवर राय ॥६६॥
संवत पनर छियासिइ, रास रचिउ आणी मन भाइ ।
राज गछ मंडण तिलउ, गुरु श्री नंदिवर्द्धन सूरिसु पसाइ ॥६७॥
प्रह उठीनइ प्रणमीयइ, श्री यादव मंडन गिरिनारि ।
मन वंछित फल ते लहइ, हरिषइं जोगी वर नर नारि ॥६८॥
समुद विजय तन गुण निलउ, सेव करइ जसु नर छंद ।
पुण्य रतन मुनिवर भणइ, श्री संघसुप्रसन नेमि जिणंद ॥६९॥

॥ श्रीनेमिनाथरास समापता ॥

22. NALA DAMAYANTI CARITA:—

This was composed by Mānik Rāja in Saṁvat 1590 i. e. 1533A.D. It describes the famous story of Nala and Damayanti. The work contains 486 verses mainly in Dohā and Caupai metres. The manuscript has been housed in the Śāstra Bhanḍār of Terāpanthī temple, Jaipur. It is written in Rājasthānī language. The beginning of the work is as under:—

पहिलउ शांति जिणंद नमि, सरसति चित्त धरेसु ।
श्री दवदंती नउ चरित, संखेपहि विरचेसु ॥१॥
जिणवर निज मुख भासिया, दान सील तपभाव ।
सविहूंसील प्रसंशियइ, प्रगटउ जासु प्रभाव ॥२॥
सीलइ सुर संपइ हुवइ, सीलइ पामइ सुख ।
सील पसाइ सवि टलइ, रोग सोग भय दुख ॥३॥
डाइणि साइणि नवि छलइ, सीलह तणइ प्रभाव ।
दानव भूत भुयंग महि, भय हलाइ जाइ ॥४॥

23. BHAVIṢYADATTA RĀSA:—

This was composed by Vidyābhūṣaṇa pupil of Viśvasena Sūri of Kāṣṭhā Sangha. The poet completed the work in 1543 A. D. at Sojat, a town in Pāli District. The work deals with the life of Bhaviṣya Datta a Jaina Śrāvaka whose life story is very popular among the Jaina poets, In this work also the poet describes the same story in a very simple style. The total number of the stanzas is 472 which are

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in various metres. The manuscript was discovered in the Śāstra Bhanḍār of Terāpanthī Mandir (Baḍā) Jaipur. It was copied in 1586 A. D. The language of the work is Rājasthāni, but there is some influence of Gujarātī. The beginning of the work is as follows:—

ओं नमो वीतरागाय । भविष्यदत्तनोरास लिख्यते ।
सकल जिनवर सकल जिनवर चरण वंदेवि ।
सिद्धह सूरीश्वर नमुं उवज्झाय सामान्य यतिवर ।
गणधर चुवीसना जेह अंग पूरव श्रुतधर ।।
सार बुद्धि द्यो सारदा प्रणमी चित्त धरेवि ।
भविष्यदत्त तण भलु रास कहं संखेवि ।।१।।
विश्वसेन सूरिवर तणा, प्रणमी चरण पवित्र ।
विद्याभूषण इम कहि, रंचु रास सु चरित्र ।।२।।

× × × ×

At the end, the poet gives his complete description, alongwith the date of completion of the work and place where it was composed:—

काष्ठासंघ नंदी तट गछ, विद्यागण विद्यामि स्वछ ।
रामसेन वंस गुण निला, धर्मसेन होआगुर भला ।।५६।।
विमलसेन तस पाटि जाण, विशालकीर्त्ति हो आबुध आण ।
तस पट्टोद्धर महामुनीश, विश्वसेन सूरिवर जगदीस ।।५७।।
सकल शास्त्र तणु भंडार, सर्व दिगंबरनु शृंगार ।
विश्वसेन सूरीश्वर जाण, गछ जेह नी मानि आण ।।५८।।
तह तणु दासानुजदास, सूरि विद्याभूषण जिनदास ।
आणि मन माहिउ उल्हास, रचीयु रास सिरोमणि रास ।।५९।।
महानयर सोजित्रा ठाम, त्यांसु पाश जिन वरनु धाम ।
भट्टपुरा ज्ञांति अभिराम, नित नित करि धर्म ना काम ।।६०।।
संवत सोलसि श्रावण मास, शुक्ल पंचमी दिन उल्हास ।
कहि विद्याभूसण सुरीश, रास ए नंदु कोडि वरीस ।।६१।।
इति श्री विद्याभूषण सूरिणा कृतो ऽयं रासः समाप्तः ।।
ब्रह्म श्री रांरा जी तत् शिष्यं ब्र० हीरानन्द जी नो पोथी छे ।।

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24. RĀGAMĀLĀ or Kāsam Rasik Vilāsa:—

This is a Hindi work composed by Śyāma Misrā on the principles of Rāgas and Rāginis. Śyāma Misrā was a resident of Āgrā City but he wrote his work at Lahore in Saṁvat 1602 i. e. 1545 A. D., under the patronage of Kāsim Khān whom he praises in the work. He was the son of Caturbhuj Misrā. The manuscript was copied at Hindaun in 1692 A. D.

This is a very good work on Rāga ane Rāgini, some of which have been described in the work. They are as follows:—

Bhairon Rāga, Mālkośa Rāga, Hindolanā Rāga, Dīpak Rāga, Guṇākarī Rāgini, Rāma Kalī, Lalit Rāganī, Vilāvala Rāgini. Kāmod, Nata Kedāro, Āsāvarī, and Malhār etc.

Beginning

श्री गणेसाय नमः । अथ रागमाला ग्रंथ लिखते ।

दोहाः—जिहि के रूप न रेख कछु, नैनंनि देखै सब्व ।
निरमल नाम अनन्त गुन, आदि अन्त अर अब्व ।।

अडिल्लः—प्रथम सरस्वती देव गणेश मनाय के ।
मिश्र सरोमन जान सुबुधि करि पायके ।।
कासमखांन सुजान कृपा कवि पर करी ।
रागनि की माला करिवे को चित धरी ।।

दोहाः—सेरवखांन के वंस में, उपज्यो कासमखांन ।
निस दीपक ज्यों चन्द्रमां, दिन दीपक ज्यों भान ।
कवि वरने छवि खाँन की, सो वरनी नहिं जाय ।।
कासम खांन सुजान की अङ्ग रहि छवि छाय ।।

\+ + +

हनमत मत्त संकेत जिहि, भाषाकरि प्रकाश ।
नांव धरचो या ग्रंथ को, कासम रसिक विलास ।

The end of the work is as follows:—

देशकार सुर खरज ग्रिह, संपूरन सुविछार ।
वरषा रितु निस अंत रहे, गाइ पांचों नार ।।

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राख दया सुन सहसकृत्त, भाषा कीनी जोर ।
पंडित पढे बनाय के, मूरख लावे खोर ।।
संवत् सौरह से वरष, उपर वीते दोइ ।
फागुन बुदी सनोदसी, सुनो गुनी जन कोई ।

सोरठा

पोथी रची लाहोर, 'स्याम' आगरे नगर के ।
राजघाट है ठौर, पुत्र चतुरभुज मित्र के ।।
इति रागमाला ग्रिंथ, स्याम मिश्र कृत संपूरण ।।

संवत् १७४९ वर्षे सावण सुदि १५ सोमवार पोथी सेरगढ प्रगने हिडोंण का मैं साह गोरधन अग्रवाल की पोथी थे लिखी लिखंत मौजाराम ।

25. JĪVANDHAR RĀSA:—

It was composed by Tribhūvana Kīrti, pupil of Udai Sena. the rāsa deals with the life of Jīvandhar in a very simple way. It was composed in Kalpāvalli City in the year 1551 A. D. The manuscript has been discovered in the Grantha Bhaṇḍār of Terāpanthī temple, Jaipur and was copied in the year 1586 A. D., by Bhaṭṭāraka Viśva Bhūṣaṇa. The last two verses of the Rāsa in which place and date of completion and the poet's name have been meantioned, are as undder:—

कल्पवल्ली मझार संवछर सोल छहोतरि ।
रासु रच्युं मनोहार रचि हयो श्री संघ धरि ।।५९०।।
श्री जीवंधर मुनि तप करी, पुहनु शिवपद ठाम ।
त्रिभुवनकीरति इम वीनवि देयो तह्म गुण ग्राम ।।५९१।।

इति श्री जीवंधर रास ।। ब्रह्म धना लखितं ।।

26. ROHIṆI VRATA RĀSO:—

This is a short story on Rohiṇi Vrata written by Tulasī who was living in a Jaina temple of Pānīpat. This was composed in Sāṁvat 1628 i. e. in the year 1571 A. D. The work is in the collection of Grantha Bhaṇḍār Tholiā Jaina temple, Jaipur. The last three stanzas of the poem are as follows:—

मुनि वंदिवि दिवा गही रोहिणी री अर्जिका व्रतधार ।
तप करि सो सुरगहि गई, कीजै री सुणकरि व्रतसार ।। रौहिणी० ।।७२।।

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पाणीपथ सुबस बसइ, तिस मैं री जिण भवन अनूप ।
पंडित तुलसी तहि तहि वसै, कीणी री रासो जु अनूप ।।रोहिणी०।।७३।।
रोहिणी व्रत विधि कीजियै, कीजै री मन वच रुचलाइ ।
तातैं सिव सुख पाईए, सेवत री दुःख दूर पलाइ ।।रोहिणी।।७४।।

27. HANUMATA RĀSA:—

This was written by Brahma Gyāna Sāgar, a famous writer of 16th century. It was completed in Saṁvat 1630 (1573 A. D.). The poet describes the story of Hanumāna in a very simple but literary manner. The manuscript was copied in the year 1593 A.D. It is housed in the Grantha Bhaṇḍār of Terāpanthī temple, Jaipur.

28. DAYĀ RĀSA :—

It is a Hindī work of Bhaṭṭāraka Yaśah kīrti pupil of Bhaṭṭāraka Guṇa Candra. It was composed in Saṁvat 1633 i. e. 1576 A. D. The work describes the life of a hero who practised non-violence. The total stanzas in the poem are 75. The language of the Rāsa is Rājasthānī. The manuscript of the work is in the collection of Grantha Bhaṇḍār of Jaina temple Baḍa Dhaḍā, Ajmer. The beginning and the end of the work are as follows :—

श्रीजिनदेव पणमउ धरी भाउ, इंद फणिंद नरिंद सुराउ ।
सुगुरु गणत सु तणय प्रणमउ, देवि, सरसइ पइ णमउ आउ ।
रासु दयारसु सिउ भणउ सेमुखी, हीषजइ किंपिउ उच्चरइ ।
दोसु न लिंति सज्जन गुणी, खीरु अरु नीरु जिउ हंस सराउ ।
कइ धम्मु दयावह सेविजइ ।।१।।

\+ + +

राउ जीवि झमेवि झमवंत, तासु होय गये कालि महंत ।
सहसुजी एकु सभद्दह मणउ, अवर तेतोस संवरु सारु ।
दुजेष्ठं सुदि पंचमी सुभ दिने, दयारस रासु संकुलजइ भाइ ।
एहुजी जीव वनइ मंगलु, संभवउ सयाल जीवा वाह आनंदु ।
कइ धम्मदया वर सेविजउ ।।

29. ŚRĪPĀLA SOBHĀGI RĀSA:—

The Rāsa was written by Bhaṭṭāraka Vādi Candra in the year 1594 A. D. It is in Hindī and describes the life of Śrīpāla who was an emperor according to

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the Jaina mythology. The scholar was the pupil of Prabhā Candra. The manuscript has been discovered in the Śāstra Bhanḍār of Khandelwāla Jaina temple, Udaipur. It was copied in the year 1696 A. D. at Udaipur. The end of the work is as follows:-

श्री मूलसंघ माहि उदयो दिवाकर, विद्यानंद विशाल जी ।
तास पट्ट गुरु मल्ली सु भूषण, वाणी अमीय रसाल जी ।।
तास पट लक्ष्मीचंद सूरि मोहि, मोहें भवियण मन्न जी ।
वीरचंद नाम ज जन जपि, तस जीव्युं धन धन्य जी ।।
प्रगट तस अनुक्रमि जाणुं, ज्ञानभूषण ज्ञानवंत जी ।
तस पद कमल भ्रमर अविचल, जस प्रभाचंद प्रभावंत जी ।।
जग मोहण तस पाटि उदयो वादिचंद गुणाल जी ।
नवरस गीते जिणे गायो, चक्रवर्ति श्रीपाल जी ।।
संवत सोल—एकावन वर्षे कीधोए परबंध जी ।
भवियण थिरमल करिने सुण ज्यो, नित २ ए संबंध जी ।।
दान दीजि जिन पूजा कीजै, समकित मनराखी जे जी ।
नवकार गणीयि सूत्र ज भणीये, असत्य नवि भाषी जे जी ।।
लोभत्य जी जे ब्रह्म धरीजि साभल्यांनु फल एह जी ।
ए गीत जे नरनारी सुणस्ये, अनेक मंगल तसगेह जी ।।
संघपति धन जी सवाचने करी, कीधों एह विस्तार जी ।
केवली श्रीपाल पुत्र सहित तह्म, नित नित करय जयकार जी ।।

इति श्रीविदेहक्षेत्रे श्रीपाल–सौभागी आख्यानकथनं भट्टारक श्रीवादीचंद्रविरचिते चतुर्थ परिच्छेदः संपूर्णः । विदेह क्षेत्र श्रीपाल सौभागी चक्रवर्ति हवो तेहनी कथा संपूर्ण ।

श्री संवत् १७५३ वर्षे मांगसिर शुदि ८ दिने रविवारे लिपिकृतं उदयपुर मध्ये लिखितं ।।

30. ARGALPURA JINA DEVA VANDANĀ:—

This is a description writte by the poet Bhagwatī Dāsa of the Jaina temples situated at Āgrā. The work was composed in the year 1594 A. D. by him From the work, it appears that Āgrā remained the centre of Jainas from the very beginning of the city and during the time of poet there were a number of Jaina temples. The poet belonged to Delhi. This is a good description from the historical point of view. The manuscript of the work exists in the collection of the Bhaṭṭārkīya Śāstra Bhanḍār of Ajmer.

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31. GURU CHAND:—

This is a small work written in the praise of his Guru (teacher) Bhaṭṭārka Vijay Kīrti by Bhaṭṭāraka Śubha Candra (16th Century). He was the pupil of Bhaṭṭāraka Vijay Kīrti. It is in the collection of Śāstra Bhanḍār of Jaina temple Pāṭodī. In the end of the Chand the poet mentions the names of his previous Bhaṭṭārakas, which are as follows:—

यतिवरं वरनाथं मोक्षहसाथं करइ परं ।
दुःखानलमेहं गत संदेहं सुहट वरं ॥
साहा गांगातनयं करउ विनयं शुद्ध गुरं ।
शुभ वंसह जातं कुअरि मातं परम परं ॥
साक्षादि सुबुद्ध जी कीइ शुद्धं दलिततमं ।
सुर सेवत पायं भारतिमायं मथिततमं ॥
वंदितसुरचरणं भव्यहशरणं पट्टधरं ।
विजयादिहि कीर्ति सोमहमुत्ति धम्मधुरं ॥१०॥
सकलकीर्ति विख्यात जिनमत धम्मह मंडन ।
भुवनकीर्ति तस्स पट्टि बुट्ठ मिथ्यातह खंडन ॥
तिहां यती तणो शृंगार ज्ञानभूषण भट्टारक ।
करइ भणावइ शास्त्र एह वहू भव्यहं तारक ॥
जंपइ कवियण राय सूरि शुभचंद विचक्षण ।
भट्टारक श्रीविजयकीर्ति सकल संघ मंगल करण ॥११॥

॥ इति गुरु छन्द समाप्ता ॥

32. MAHĀVĪRA CHAND:—

This was also composed by Bhṭṭāraka Śubha Candra who was a scholar of 16th Century. The work deals with the life of Lord Mahāvīr and consists of only 27 stanzas. The work has been discovered in the Śāstra Bhanḍār of Jaina temple Pāṭodī, Jaipur. The last stanza of the work is as follows:—

सिद्धारथ सुत सिद्धि वृद्धि वांछित वर दायक ।
प्रियकारिणी पर पुत्र सप्त हस्तोन्नत कायक ॥
द्वासप्तति वर वर्ष, आयु सिंहांक सु मंडित ।
चामीकर वर वर्ण शरण गोत्तम यती पंडित ॥

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गर्भं दोषं दूषण रहित शुद्ध गर्भ कल्याण करण ।
शुभचंद्र सूरि सेवित सदा पुहवि पाप पंकह हरण ।।२७।।
।। इति महावीर छन्द समाप्तं ।।

33. TATVASĀRA DŪHĀ:—

It is an another work of Bhaṭṭārak Śubha Candra, pupil of Vijaya Kīrti whose name has been mentioned by him in the last stanza of his work. He was a great scholar of Saṁskrit and Hindī literature. Tatavasāra Dūhā describes the main principles about Ātmā, God or Parmātmā and Mokśa. The work was composed at the request of Dulha whom he mentioned in some of the Dohās. Date of composition of the work is not given. There are 91 dūhās in the Tatavasāra. The manuscript has been discovered in the Jaina Ṭholiā temple of Jaipur. In the beginning the poet describes the soul as follows:—

समयसार रस सांभलो, रे सम रवि श्री समिसार ।
समयसार सुख सिद्धना, सीझि सुक्ख विचार ।।१।।
अप्पा अप्पि आपुमुं रे, आपण हेति आप ।
आप निमित्तं आपणो, ध्यान रहित सन्ताप ।।२।।
च्यार प्राण प्रीणित सदा रे, निश्चय न्यान वियाण ।
सत्ता सुख वर बोधमि, चेतना चुथ प्राण ।।३।।
च्यार प्राण व्यवहार थी, रे दश दीसिएह भेद ।
इंदिय बल उस्सास सुं, आयु तणा बहु छेद ।।४।।

End of the work is as follows:—

सांत शिवकर २ ज्ञान निज भाव ।
शुद्ध चिंदानंद चींततो मूको माया मोह गेह देहए ।
सिद्ध तणा सुखजि मलहरहि, आत्मा भावि शुभ एहए ।।
श्री विजयकीर्त्ति गुरु मनि धरी, ध्याउं शुद्ध चिद्रूप ।
भट्टारक श्री शुभचंद्र भणि था तु शुद्ध सरूप ।।९१।।
।। इति तत्वसार दोहा ।।

34. BĀVANĪ:—

The Bāvanī exists in the Grantha Bhaṇḍār of Nāgadī temple, Būndī. The correct name of the work should have been the 'Bārah Khari' as the stanzas

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are in the Alphabetical order. There are 44 stanzas while a Bāvanī should contain 52 stanzas. The name of the author is not mentioned but from the language of the work, it appears to have been composed in the 16th Century. It touches several subjects but it is mainly on ethics. Some of the verses are as follows:—

कका अकहु कहतु किउ आवै, अकहु कहे कछु सोभगु पावै ।
जैं कहु अकहु छोडि करि रहिए, तो कम्म काटि केवलु सुखु लहियो ॥१॥
कका किउ मधुकर दुखु पाया, ससि विकाश संकुच नहिं आया ।
सूर उदोत कवलु विगसावै, निःछुटै भवरु वहुरि कत आवै ॥२॥

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हा हा हलहर चक्क हर, हय गय रहहि रणत्थि ।
इण नहिं कोई ण थिरु रह्या, हंसु अकेलउ पित्थि ॥४२॥
हा हा हउ किसकउ नहीं, मेरा है नहि कोइ ।
जो अजरामरु वंभु परु सो अप्पाणउ जोइ ॥४३॥
अनांदि निधने द्रव्ये, हेयोपादेय वस्तुनः ।
अक्षर मध्यातु किं ज्ञेयं कथितं ब्रह्म वेदभि ॥४४॥

॥ इति बावनी समाप्त ॥

35. NEMINĀTHA GĪTA:—

The Gīta was written by Brahma Yaśodhara in praise of Lord Neminātha, the 22nd Tīrthaṅkara. Brahma Yaśodhara was pupil of Vijay Kīrti who remained on Bhaṭṭāraka Gādī from the year 1525 to 1560 A. D. From the date of Vijay-Kīrti it may be said that this work belongs to the 16th Century.

It is a short work, having 69 stanzas written in Rāga Gaudī. The language of the work is Rājasthānī. In the end of the work, the author mentions his name and also that of Yaśah Kīrti under whose patronage the Gīta was composed. The work has deen discovered in the Grantha Bhaṇḍār of Naiṇvā. The last two stanzas of the work are as under:—

श्री यसकीरति सु पसाउलि ब्रह्म यसोधर भणिसार ।
चलण न छीडउ स्वामी, तह्म तणा भवचा दुःख निवार ॥६८॥
भणसि जे नर सांभलि रे, धन धन ते अवतार ।
नव निधि तस घर उपजि, ते तरसि संसार ॥६९॥

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36. LAGHU SĪTĀ SATU:—

It was composed by Bhagvatī Dāsa. In this work, the character of Sītā has been depicted in a nice manner. The poet composed in 1627 A. D. a Brihad Sītā Satu but as it was a lengthy work and could not be made attractive so another small work was composed by the name "LAGHU SĪTĀ SATU" in the year 1630 A. D. in Śāhadarā, Delhi.

इन्द्रपुरी सम सिहरदिपुरी, मानवरूव अमरद्युति दुरी ।
अग्रवाल श्रावक धनवंत, जिनवर भक्ति करै समकंत ।
तहं कवि आइ भगोतीदासु, सीता सतु भनियो पूनि आसु ।
वहु विस्तरु अरु छंद घनेरा, पढत प्रेम बाढई चित केरा ।
एक दिवस पूरन ह्वै नाहीं, अति अभिलाप रही मन माहीं ।
दोहा:—तिहि कारण लघुसतु करचा, देस चौपई भास ।
छंद जूझ सवु छांडिकइ, राखि बारह मास ।।
सोरठा:—संवतु मुणहु सुजान, सोलहसइस सतासियइ ।
चैत शुकल तिथिदान, भरणी ससि दिन सौभयो ।।

The description of twelve months and dialogues between Sītā and Mandodarī are excellent. It is a very good work of Ḥindī literature:—

तब बोलइ मंदोदरी रानी, रुति अषाढ घन घट छइ रानी ।
पीय गए ते फिर घर आवा, पामर नर नित मन्दिर छावा ।
लवहि पपीहे दादुर मोरा, हियरा उमग धरत नहि मोरा ।
बादर उमहि रहे चौपासा, तिय पिय विनु लिहि उसन उसासा ।।

37. RĀJĀVALĪ-DOḤĀ:—

It is a historical work, which describes the history of Delhi emperors from Saṁvat 829 V. S. (772 A. D.). It was written by the poet Bhagwatī Dāsa who was himsef a Delhi citizen. The poet was a great scholar of Hindī and Apabhraṁśā and he wrote several works in both the languages. A guṭakā containing more than 40 works written by the poet himself is preserved in the Ajmer Grantha Bhanḍār. Rājāvalī is also in the collection with othes works. It is purely a historical work and describes the names of each emperor, how long he ruled and what happened after him. It contains 67 Dohās. Emperor Śāhjahān is the last whose description is given. Some of the verses are given below:—

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छपइयाः—बारहसय चालीस अधिक नव संवत गइया ।
चैतमासि गुरुवारि दिवस तमतो वसि भइया ॥
आए पवर पठाण देस पुरि भया भगाया ।
राय पिथोरा जांति करिउ दिल्ली कुरवाणा ॥
पणमास दिवस दस सात लहु तेरह घड़िय वरिस रतन ।
गोरी सो साह सहावदी, राजु वरिउ जगमाहि जतन ॥
तीन मास तेरह दिवस दोय वरिस मिलि ताहि ।
पंद्रह घडी वियाण थिति रहे समसदी साहि ॥
वरिस वीस रस मास छह अवर घडी सगवीस ।
सात दिवस जुत जाणि यहु सति कुतवदी ईस ॥

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सवइया

तीन वरिस पणमास दिवस बाईस गए जह ।
पंद्रह घडी मिलाइ साहि भए मीर मुगल तह ॥
बाबर वसिमइ कु धीरु धरि धरा लइ जिनि ।
तासु हमाउ नंदु राजु दस वरिस किया तिनि ॥
चउमास वरिस तेरह घडी रुद्ध सतित थिति जानिए ।
इउ कविसु भगवती उच्चरइ जगमति सुजस बखानिये ॥
पंद्रह सइ रु सतानुवइ जेठि सुकुल थिति वारसि ।
सेत साहि पुणु राजु लिय प्रगट सूरि जरु जासि ॥५५॥

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तिहि सुत साह सहावदी, राजु करइ धर लोइ ।
कवि सु भगौती दुउ लवइ, आउ चिराउसु होइ ॥५६॥
साहिजहान सु प्रकटभुवि न्याय नीति तुं तासु ।
भवन कमल रवि हिरउ पहरु दिन द्विति जोति प्रकासु ॥६६॥
सोलहसइ संग सीहसु संवति जानिए
जेठि निजल सिय णसि बुधहुं मनि आनिए ॥
अगरवाल जिन भवनि पुरी सिहर दि भली (दिल्ली)
परुहा कवि सु भगौतीदास भनी राजावली ॥६७॥

॥ इति राजावलि ॥

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38. NEMĪŚVARA VIVĀHLO:—

The work was composed in 1634 A.-D. in the city of Kotāh by Khetasī, a Hindī poet of the 17th Century. It deals with mainly marriage of Lord Neminātha who at the time of wedding dropped his idea of marriage and went to the Jungle for leading the life of a Jaina monk. Vivāhlo is a very good poem of Hindī. The Alankāras used in the poem are simple but interesting. The whole of the poem is composed in Dohā and Soraṭhā metres. The manuscript is in the Śāstra Bhandār of Jaina temple Fatehpur (Sekhāwatī) It is dated 1736 A. D. Beginninā of the work:—

अथ नेमीनाथ जी का विवाहलो लिख्यते ।

दोहरा:—सरस्वति स्वामिन वीनऊं, सदगुरु लागो पाइ ।
श्री नेमिकुमार विवाहलो, कहौ सुनौ मन लाइ ॥१॥
जैन पुराण जु मैं सुन्यो, तोरण हुवो वियोगु ।
श्री नेमिकुमार वैरागियौ, परियन तजि लीयी जोगु ॥२॥
सोरठि देस सुहावनो, राजा जादौराइ ।
इंद्रपुरी सम द्वारिका, रचि धनंजय आइ ॥३॥
अवतरसी जहां जग गुरु, होइसी दोइ कल्याण ।
मंगल महोछे बहु कीयो, सुरपति दे सनमान ॥४॥

× × × ×

Date of completion:—

नर नारी पढै पढायै, ते मन वंछित पावे ।
जैनागम जिहि विधि सुनीयो, कर जौर खेतसी भनियो ।
सोरहसै इक्यानवे, सावन मासि विचारी ।
कोटो केशरि खानि को पढो सुनो नरनारी ॥
सहस बुद्धि सुरगुरु कहे, सतमुख सुनिये सोइ ।
नेमि जिनंदकुमार की महिमा वरनी न जाइ ॥
बुधजन हांसी मति करो, तुम बुधि चतुर सुजान ।
मतिसारू वर्णन करो, श्रुतसागर नहि पार ॥

39. PĀRŚVANĀTHA RĀSA:—

The Rāsa was composed by Srī Kapūr Canda in the year 1640 A. D. He belonged to Ānandpur Nagar where Jaswant Singh was the king. The Rāsa

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deals with the the life of Lord Pārsvanātha, the twentythird Tīrthankara. It is written in simple Rājsthānī language containing poetic beauty. The work is completed in 166 stanzas. The manuscript is preserved in the Śāstra Bhaṇḍār of Caudhari's temple Mālpurā (Tonk). The author was the pupil of Guṇa Candra in the time of Nemi Cand. The manuscript was written by Śrāvikā Pārvatī, pupil of Rātanai in the year 1665 A. D. In the end of the work the poet gives his detailed account date of completion and name of the place where he composed this work:—

श्रीमूलजी संघ वहु सरस्वति गछि भयो जी मुनिवर वहु चारित स्वच्छ ।
तहं श्री नेमिचंद गछपति भयो, तास के पाट जिम सोभै जी भाण ।
श्री जसकीरति मुनिपति भयो, जाणै जी तर्क अति सास्त्र पुराण ॥१५९॥

तास को शिष्य मुनि अधिक प्रवीन, पंच महाव्रतस्यो नित लीन ।
तेरह विधि चारित धरै, व्यंजन कमल विकासन चंद ।
ज्ञानगौ इम जिसौ अति भलौमे, मुनिवर प्रगट सुमि श्री गुणचद ॥१६०॥

तासु तणु सिषि तसु पंडित कपुरजीं चंद, कीयो रास चितिधरिवि आनंद ।
जिण गुण वहु मुझ अल्प जी मति, जहि विधि देख्याजी शास्त्र पुराण ।
वुध देखि को मति हंसै, तैसी जी विधि में कियो जी बखाण ॥१६१॥

सौलासे सत्ताणवे मासि वैसाखि, पंचमी तिथि सुभ उजल पाखि ।
नाम नक्षत्र आद्रा भलो, बार वृहस्पति अधिक प्रधान ।
रास कियो वामा सुत तणो, स्वामीजी पारसनाथ कै थानि ॥१६२॥

अहो देस कौ राजा जी जाति राठौड, सकलजी छत्री याकै सिर मोड ।
नाम जसवंतसिंह तसु तणो, तास आनंदपुर नगर प्रधान ।
पौणि छतीस लीला करै, सौमै जी जैसे हो इन्द्र विमान ॥१६३॥

सौमै जी तहा जिण भवण उत्तंग, मंडप वेदी जी अधिक अभंग ।
जिणं तणा विंब सौमै भला जो नर वंदे जी मन वच काइ ।
दुख क्लेश न संचरै, तीस घरा नव निधि थिति पाइ ॥१६४॥

वसै जी तहां अधिक महाजन लोक, खरचै जी द्रव्य नित भौगवे भोग ।
जिण चरणा जी पूजा रचै, दान सुपात्रा जी दिहि बहु भाइ ।
देव जिमि निति लीला करै, भौगवे सुख निज पुण्य पसाइ ॥१६५॥
छंद कडा भला एकसौ जाणिः छयासठि अधिक तहि तणु जी प्रमाणि ।
भाव जी भेद जो त्याका कह्या, स्वामी विनती एक करै तुम्ह दास ।

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स्वामो हमने हो देयो जी स्वर्ग निवास, तुम्ह तो जी मुक्ति कामणी वरी ।
श्रीपास जिणेसुर पाइ नमो ।।१६६।।

इति श्री पार्श्वनाथ को रास संपुरण समाप्ता लिखितं बाई रत्नाइ की सिषि श्राविका पारवती गोत्र गंगवालि संवत् १७२२ मीती जेठ वदि ५ ।

40. JYOTIṢA SĀRA:—

Jyotisa Sāra is a work on astronomy as it is clear from the name. It is in Hindī and was written by Śri Kripā Rāma in Saṁvat 1742 (1685 A. D.). The subject has been dealt with in a very simple language so that it can easily be understood even by a lay man. The material has been taken from the main books on this subject. The poet lived in Śāḥjahānpur. His father was Tulā Rāma. This has been written in a Guṭakā of Pāṭodi Śāstra Bhanḍār, Jaipur. Two pieces from the work are as follows:—

केंदरियो चौथो भवन सप्तम दसमों जान ।
पंचम अरु नोमों भवन येह त्रिकोण वखान ।।६।।
तीजो पसटम ग्यारमो, अर दसमों वर लेखि ।
इनको उपचै कहत हैं सवै ग्रंथ में देखि ।।७।।

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वरष लग्यो जा अंस मै सोई दिन चितधारि ।
वा दिन उतनी घडी जु पल बीते लग्न विचारि ।।४०।।
लगन लिखे ते गिरह जो जा घर बैठो आय ।
ता घर के फल सूफल को कीजे मिन बताय ।।४१।।
।। इति श्री कवि क्रिपाराम कृत भाषा जोतिससार संपूर्ण ।।

41. VAṆIKA PRĪYĀ:—

Vaṇika Prīyā is a Hindi work written on business methods by Sukha-Deva in Saṁvat 1717 (1660 A. D.). How the business should be conducted and at what time a particular commodity should be sold or purchased, with whom cash business or credit business should be handled, all such topics are dealt with in the book, This is a very good book on business method in Hindī. It was copied in the year 1798 (1741 A. D.) at Chirāri by Lāla : Udait. The manuscript has boen discovered in the Śāstra Bhanḍār of Jaina temple Badhi Cand, Jaipur. In the beginning of the work, the poet gives his account as follows:—

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सिधि श्री गनेसाय नमः । श्री सरुसते नमः । श्री परमगुरभे नमः ।
श्री जानुकी वलभाइं नमः । अथ वनक–प्रिया लिखते ।
गुर गंनै कहै सुखदेव, श्री सरसुती वतायो भेव ।
वनिका प्रिया वनिक वंचियो, दिया उजिहार हाथ कै दयो ।।१।।
गोला पूरब पच विसै, वारि बिहारीदास ।
तिनके सुत सुखदेव कहि, वनिक प्रिया प्रकाश ।।२।।
वनिकनि को वनिक प्रिया, भडसारि को हेत ।
आदि अंत श्रोता सुनो, मतौ मंत्र सो देत ।।३।।
माह मास कातक करे संवत् सोधे साठ ।
मते याह के जो चलै, कबहूँ नै आवे घाट ।।४।।
फागुन देव दल जु आइयो, सकल वस्तु सुरपति चाइयो ।
चार मास इहि रेहै आइ, पुन पताल सुता हो जाइ ।।५।।

The instructions given to the businessmen are as follows:—

आधौ ऊपर आधौ तरै, आधौ परहथ आधौ धरै ।
ऐसौ साहु साहुपति करै, देस विर्वजत भूख नहिं मरै ।।१८४।।
हसि कुल्हरिया पास हर खुरपा कहत किसान ।
पस पंछी वरहाम मैं, हाथ न हथै किसान ।।
हाथ न हथै किसान, ताहि कौद नहि दीजै ।
असुभ कर्म जेह करे, सो कागद लिख लीजै ।।
संपत लै दरवार बैठि लै विलसे रसिया ।
बहुत विवुचै हम सुनैं संगति के हसिया ।।१८५।।

In the end, the poet gave the date of completion of the work and before that he finished the work with his humble request:—

अथ कवि की प्रार्थना विचारु—
मंत्री मतौ न लाइयौ, जौ मतु मानै कोई ।
वारह मास सुभ दसा असुभ अलनौ होई ।
देखी सुनी सौ मैं कही, वाचि सीख सुन लेऊ ।
ऐता क कविता कहै, करै करमनु यारी होऊ ।।३१३।।
जिहि जागा जैसी कही, तैसी कही न होत ।
तो पहि कहिये करमगति, दोस न दीजै मोह ।।३१४।।

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सुख संपति दारिद्र दुःख, होत अचीतो आनि ।
दीन मान की भावी, परे न कबहूँ जानि ।।३१५।।

चौपईः—अंट परे ते सिधि संचैरे, केहरि परति पाई अनुसरै ।
कुमतिहि मित्र लाभ पर हरौ, मतौ अकाल चक्र वाहिरो ।।३१६।।

दोहाः—देखी सूनी सौ मै कही, मंत्री जो मतिमान ।
ज्ञानि जाति जौन सबको, आगे की जान ।।३१७।।
मतौ हथियारु हाथु ले जोर, साहू शुभकरन करत करु मोर ।
मारग हान हरअन मानियो, दिल कुसाद हरख न वानियो ।।३१८।।
कवि सोघे संवत सर साठ, इहि मत चले परे नहिं घाट ।
इहि मति अंन्नु पेट भरि खाई, ऐही चीर न को यह राई ।।३१९।।
वनिक प्रिया मैं सुभ असुभ, सबही गयो बताई ।
जिहि जैसी नीकी लगै, तैसी कीजै जाई ।।३२०।।
सत्रह से सत्रह वरस संवत सर के नाम ।
कवि करता सुखदेव कहि लेखक माया राम ।।३२१।।

इति वनिकप्रिया संपूर्न समाप्ता । भादो सुदि १२ सुक्रवासरे संवत् १८५५ मुकामु छिरारि, लिखंतं लाला उदेत सीघ राजमान छिरारी वाके जो वांचै ताको राम राम ।

लिखी जथाकत देखकै, कहि उदेत प्रधाम,
जो वांचै अवननि सुनो, ताकों मोर प्रनाम ।।

42. DOHĀ ŚATAKA:—

It is also called 'UPDEŚA DOHĀ' composed by Hemrāja II, who was born in Sāṅgāner (Jaipur) in the year 1668 A. D. It deals with various topics of general interest. It is written in a very simple and plain language with on literary flourish. The manuscript is in the Grantha Bhaṇḍār of Jain temple Ṭholiā. Jaipur in a Guṭakā number 636. There are 101 Dohās in the work. Some of the verses are given below:—

दिव्य दृष्टि परकासि जिहिं, जान्यो जगत असेस ।
निसप्रेही निरदुंद निति, बंदौ त्रिविध गनेस ।।१।।
कुपथ उथपि थापत सुपथ, निसप्रेही निरगंथ ।
ऐसे गुरु दिनकर सरिस, प्रगट करत सिवपंथ ।।२।।
गनपति हृदय बिलासिनी, पार न लहै सुरेस ।
सारद पद नमि कै कहो, दोहा हितोपदेस ।।३।।

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आतम सरिता सलिल जहं, संजम सील बखानि ।
तहां करहि मंजन सुधी, पहुंचै पद निरवाणि ।।४।।

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छंद मत्त अर अरथ को, जहां असुधता होइ ।
तहां सुकवि अवलौकि कै, करहुं सुद्ध सब कोइ ।।९७।।
उपनी सांगानेरि को, अब कामां गढ वास ।
तहां हेम दोहा रचै, स्वपर बुद्धि परकास ।।९८।।
कांमांगढ सूबस जहां कीरतिसिंध नरेस ।
अपने खग वलि वसि किए, दुर्ज्जन जितेक देस ।।९९।।
सतहसैर पचीस को, बरनै संवत सार ।
कातिक सुदि तिथि पंचमी, पूरन भयो विचार ।।१००।।
एक आगरे एक सौ, कीये दोहा छंद ।
जो हित दे बांचै पढै, ता उर बधै अनंद ।।१०१।।

।। इती हेमराज कृत दोहा संपूर्ण ।।

43. MĀNJHĀ:—

This is a new work of the famous Jaina poet Banārsī dāsa of the 17th Century. It is an ethical work which puts before us the real picture of the world. The date of the work is not given but the name of the poet comes thrice in the work. The manuscript is housed in the Śāstra Bhaṇḍār of Jaina temple Bādhī Canda-Jaipur. Some of the verses of the work are as follows:—

माया मोह के तू मतवाला, तू विषया विषधारी ।
राग दोष पयौ बस ठगौ, चार कषायन भारी ।।
कुरम कुंटव दीफा ही पाथौ, मात तात सुत नारी ।
कहत दास बनारसी अल्प सुख कारने तौ नर भव बाजी हारी ।।१।।
नर भोहार अकारज कीनो, समझन खेल्यो पासा ।
मानुष जनम अमोलक हीरा, हार गवायौ खासा ।।
चलो होय दुखदा भाजन, छाड सुखादी आसा ।
दसै दृष्टा ते मिलन टुहेला, नर भव गत विच वासा ।।२।।

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अंत न कोइ सहाइ· तेरे, तू क्यां पच पच मरदा ।
नरक निगोद दुःख सिर पर, आह मकमूलन मरदा ।।
जनम जनम विच होय विकाना, हथ विषया दे वरदा ।
केइ ऊमर मरवेसी भौंदू, मेरी मेरी करदा ।।१२।।
गज सुखमाल सुणी जिनवाणी, सकल विषय तिन त्यागी ।
नमस्कार कर नेमिनाथ को, भए मसान विरागी ।।
तन वसुरा आमन वच काया, सिधा पद लव लागो ।
कहत दास बनारसी, अंत गढ केवली मुनंत बुध के रागी ।।१३।।

।। इति श्री मांझा समाप्ता· ।।

44. ADHYĀTMA SAWAIYĀ:—

Adhyātma Sawaiyā is a work of Rūpacandra, an Ādhyātmik poet of 17th Century. The work has been discovered in the Jaina Śāstra Bhanḍār of Ṭholiā Jaina temple, Jaipur. This is a good work on Adhyātma or spiritualism. The description is full of life. Not only with the point of language it is also work of high standard as regards literary beauty and manner of description. The poet describes Ātmā, Parmātmā and the world in a very simple method. It contains 102 stanzas of Sawaiyā, Kunḍaliā and Chappaya metres. Date of composition is not given in the work. The first Sawaiyā in which importance of soul is described, is as follows:—

अनुभो अभ्यास मै, निवास सुध चेतन को,
अनुभौ सरूप सुध बौध को प्रकास है ।
अनुभौ अनूप उपरहत अनंत ग्यान,
अनुभौ अनीत त्याग ग्यान सुख रास है ।।
अनुभौ अपार सार आप ही को आप जानै,
आपही मैं व्याप दीसै जामैं जड नास है ।
अनुभौ अरूप है सरूप चिदानंद चंद,
अनुभौ अतीत आठ क्रमस्यों अफास है ।।१।।

In one of the stanza the poet describes the various qualities of noble persons in the following way:—

परि औगन परिहरै धरै गुनवंत गुन सोई ।
चित्त कोमल नित रहे, झूंठ जाके नहीं कोई ।

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सति वचन मुख कहे, आप गुन आप न बोलै ।
सुगुरु वचन परतीत चित्त थै कबै न डोलै ।
बोलै सुबैन परिनिष्ठ सुन ईष्ट बैन सब सुख करै ।
कहै चंद वसत जग फंद मैं एइसुभाव सजन धरै ।।

In the words of the poet, foolish persons are just reverse of the noble persons:—

जाकै जीव परपंच रंच मुख नाहि सजन कौ ।
महा मोह मद लीन, फिरै भूलो निज धन को ।
अवगुन गहि गुन तजै, भजै कायर ज्यो रन मैं ।
सूर पनौ निज नहीं, कही जानपनो तिन मै ।
जिन मैं न भेद परि आपको सो अजान पसु सारिखो ।
हिरदे हरष निज परख विन ए मूंढन को पारखो ।

45. GORĀ BĀDAL KATHĀ:—

Gorā Bādal Kathā is a historical work of Jaṭmal Nāhar who was a 17th Century poet. His father Dharmsi was the resident of Lāhore. The work deals with the story of Gorā and Bādal, famous warriors of Udajpur and who fought with emperor Allāuddin for the sake of King Ratan Sena of Udaipur who fell in love with Padmini and brought her from Ceylon. This is a Rājasthānī work. The story of the work has been borrowed from Jāyasi's PADMĀVATA which was written in 16th A. D. Century. Gorā Bādal Kathā was completed in the year 1623 A. D. The manuscript is preserved in the Grantha Bhaṇḍār of Fatehpur. The poet mentioned his name and also his father's name in one of the stanza:—

जिहां राज राजै अलीखान गाजी खान न सरनंद ।
सिरदार सकल पठाण माही ज्यूं नखेत्र मै चंद ।।
धरसी को नंद जटमल, जात नाहर ताम ।
जिन कही कथा वनाय करि बिच संबला मै ठान ।।

The work is full of Vīra Rasa but in some places where the beauty of Padmini has been described, ŚRANGĀRA RASA" has also been used. Raghava describes the qualities of Padmini's beauty before Allāuddin as under:—

पद्मावति मुखचंद पदम सम गंध जु आवैति ।
भवर भमै चहुं ओर देख सुर असुर लुभावति ।।

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अंगुल सत्तरि परिचो सातउ वसहि सुंदरि नारि ।
चौडी चौव दाहो होय इसी चीत लाय सवारि ।।
मृग नयन वयन कोकिल सरस केहर लंकी कामिनी ।
अधर लाल हींरा दसन, मोह धन गज गामिनि ।।२९।
पदमावति के गुन सुने चढी चुप चोतलाय ।
विन देख्या पदमावति जनम इक्यारथ जाय ।।३०।।

The manuscript of the work was written in the year 1830 A. D. by Sewaka Jogīdāsa on the request of Srāvaka Rāma Nārain. The beginning and end of the work are as follows:—

श्री गणेशायनमः । अथ गौरा बादल की कथा लिख्यते ।।
चरण कमल चित लायके, समरु सारद माय ।
करिहुं कथा बनाय कैरि, प्रणमु सद्गुरु पाय ।।१।।
जंबु दीप दीपा सिरे, भरथ खंड मझार ।
नगर बढौ चित्तौड है, आठ कोस विसतार ।।२।।
राज करै रानों तिहां रतनसैन राजान ।
नव नकीसी कुना करै, अगडी मरद चौहाण ।।३।।
नगर बडौ चित्तौड है, गढनी पर ही बंक ।
नाहि नामैं तिहां साह को, करै जु राज निसंक ।।४।।
\+ \+ \+
संवत सौलासै असीये समै, फागुन पुन्य मास ।
वीरा र संगार रस, कहीयो जटमल तास ।।२११।।
सबै ताहि अडौल अवचल सुखी सब लोय ।
उछाह आनंद होत घर घर दुःखी नाहित कोय ।।२१२।।
जिहां राज राजै अलीखान गाजी खानन सरनंद ।
सिरदार सकल पठाण माही ज्यु नखेत्र मै चंद ।।
धरमसी को नंद जटमल जात नाहर ताम ।
जिन कही कथा बनाय करि विच संवला मै ठाम ।।२१३।।
कहतां आनंद ऊपजै, सुनता आनंद होय ।
जो कोइ कहै गुन जना, तो बहु हरषित लोय ।।२१४।।
चालीस सहस घोडा मुवा, दोय सहस सिरदार ।
एक लाख मुवा आदमी, हाथी आठ हजार ।।२१५।।

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मारचा मुगल पठाण, दोढ लाख दफतर चढ्या ।
ओर बोहोत दीया जाण, जहा तृण लीना मुख मैं ।।२१६।।
सा कौ हुवो चीत्तौड मैं, चौड कीयो··जंग ।
दाद फुरमाइ साह, तब कहै होहु तुव रंग ।।२१७।।

इति गोरा बादल की कथा संपूर्ण । संवत् १८८९ का मिति आसाढ शुदि १४ रविवासरे लिखंत सेवग जोगीदास लीखायंत श्रावग रामनाराण सुत: बालचंद ।

46. DHARMA PARĪKŚĀ:—

It was translated into Hindī prose by Daśaratha Nigotiā in Saṁvat 1718 i. e. in 1661 A. D. The original work which was composed by Amitigati is in Saṁskrit. The author has tried to translate each word of Saṁskrit in easy Hindī prose.

The manuscript belongs to the Śāstra Bhaṇḍār of Jaina temple Baḍā Mandir, Jaipur. The language of the work is Rājasthānī. The beginning and the end of the work are as follows:—

मंगलाचरण

श्रीमान् कहतां शोभा विराजमान । यदीय: कहतां जिह को बोधमय । प्रदीप: कहंता केवल ज्ञान रूपी दीवो । जिहि दीप करि नभस्व त्रय तुंगशालं कहतां पावन तीन संपन्नौ ऊंचो छै शाल कोटजिहि को असो जगत । लौक सम्पद्धो गृहे घर तिहि घरने समंततो कहतां सर्वथा प्रकारि । उद्योतयते कहतां उद्योतित कियौ ह्वै ज्यहां तीर्थंकर देवा: ते तीर्थंकर देवा न: अस्माकं कहतां म्हांको श्रेयै कहता विभूति कै अर्थि भवतु कहतां होऊ ।

भावार्थ—असौ जु ज्ञान सम्पन्ना दीवा करि तीन लोक सम्पन्नो घर उद्योतित कियौ छै ज्यांह कै तीर्थंकर म्हांनैं ज्ञान सम्पत्ती श्री को दाता होहु । तीर्थंकर नै नमस्कार कीयौ आगे सिद्धानैं करसी ।

श्री विक्रम पार्थिव राजा नै सतंतरि वरस अधिक हज़ार वरस गया । यौह शास्त्र अन्यमत नं निषेधि करि श्री जिनेन्द्र धर्म अमृत करि युक्तं शास्त्रं संपूर्ण ।

दोहा:—साह श्री हेंमराज सुत, मातु हमीर दे जाणि ।
कुल निगोत श्रावक धर्म, दशरथ तज्ञ बखाणि ।।१।।
संवत् सतरासै सही, अष्टादश अधिकाय ।
फागुणतम एकादशी, पूरण भई सुभाय ।।२।।

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धर्मपरीक्षा वचनिका, सुंदरदास सहाय ।
साधर्मी जन समझि तैं, दशरथ कृत चितलाय ।।

इति श्री अमितिगति कृत धर्म परीक्षा मूल तिह की वचनिका बालबोधानाम अपर नाम तात्पर्यार्था टीका तज्ञ धर्मार्थी दशरथेन कृता समाप्ता विंशति एक परिच्छेदः संपूर्णः ।

47. HARIVANŚA PURĀṆA BHĀṢĀ:—

This is a Rājasthānī prose translaṭion of Harivanśa Purāṇa written by Ācārya Jinasena in Saṁskrit. It is a Jaina Mahābhārata. The translation is in Rājasthānī prose. The manuscript was copied in Saṁvāt 1671 (1614 A. D.). This shows that the work was written prior to the 17th Century. Such a good and voluminous work in Rājasthānī prose has not been found so far. Two pieces of the prose are given below:—

पत्र सं० १६८

तिणी अजोध्या नउ हेमरथ राजा राजपालै छइं । तेह राजा नइ धारणी राणी छइ । तेह नउ भाव धर्म्म उपरि घणउ छइं । तेहनी कुषि तैं कुंभर पठाइ उपनौ । तेहनउ नाम बुधुकीत जाणिवउ । ते पुणु कुमर जाखे सिस समान छइं । इमकरतां ते कुमर जोवन भरिया । तिवारइं पिताइं तेहनइ राज भार थाप्यउ । तिवारइं तेग जाना सुख भोगवता काल अति क्रमइं छइं । वली जिण धर्म्म घणु करइं छइं ।

पत्र संख्या ३७१

नागश्री जे नरक गई थी । तेहनी कथा साभलउं । तिणी नरक माहि थी । जे जीवनी कलियउं । पछइं मरी रोइ सर्प्प भयउ । संयभूरमणि द्वीपा मांहि पछइं ते तिहां पाप करिवा लागउ । पछई वलो तिहां थको मरण पाम्यो । बीजै नरक गई तिहां तिन सागर आयु भोग वी छेदन भेदनतापन दुःख भोगवी । वली तिहां थकी ते निकलियउ । ते जीव पछइं चम्पा नगरी चांडाल नइ घरि पुत्री उपनी तेहा निच कुल अवतारु पाम्यउं । पछइं ते एक बन मांहि तिहां उवर वीणीवा लागी ।

48. HINDĪ COMMENTARY ON BHAKTAMĀRA STOTRA:—

There are several commentaries available on the famous Bhaktāmara Stotra. They are in Samskrit as well as in Hindī. A translation in Hindī poem written by Hemrāja is also available and is already famous. But commentary written in Hindī prose by Ḥemrāja (17th Century) was not available so far and this has been discovered in the Mahāvīra Grantha Bhaṇḍār of Būndī. An example of Hindī prose is as follows:—

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किलं अहमपितं प्रथमं जिनेद्रं स्तोष्ये किलाह निश्चय करि अहमपि मै भी जु हौं मानतुंग नाम आचार्य सो तं प्रथमं जिनेद्रं सौ जु हौ प्रथम जिनेन्द्र श्रीआदिनाथ ताहि स्तोष्ये स्तवूंगा। कहाकरि स्तोत्र करोंगो। जिनपाद युगं सम्यक् प्रणम्य जिन जु हैं भगवान तिनि को जु पद जुग दोई चरण कमल ताहि सम्यक् भांति मन वचन काया करि प्रणम्य नमस्कार करि कै कैसो है भगवान को चरण द्वय भक्तामर प्रणतमौलिमणिप्रभाणां उद्योतकं भक्तिवंत जु है अमर देवता तिनिकी प्रणत नम्रीभूत जु है मौलि मुकुट तिन विषै जु है मणि तिनिकी जु प्रभा तिनिका उद्योतकं उद्योतक है। यद्यपि देव मुकुटनिका उद्योत कौटि सूर्यवत् है तथापि भगवान के चरण नख की दीप्ति आगै वै मुकुट प्रभा रहित हो है तांतै भगवान को चरण द्वय उनका उद्योतक है। वहुरि कैसौ है चरण द्वय दलित पाप तमो वितानं दलित दूरि कियौ है पाप रूप तम अन्धकार ताको वितान समूह जानै। वहुरि कैसौ है चरण द्वय युगादौ भव जले पततां जनानां आलंवनं युगादौ चतुर्थ काल की आदि विषै भव जले संसार समुद्र जल विषै पततां पडे जुहै। जनानां मनुष्य तिनकौ आलवनं आलंवन है जिहाज समान है तं कं सो आदिनाथ कौन है जाको स्तोत्र मैं करौगौ स्तोत्रैः य सुरलौकनाथैः स्तुतः स्तोत्रैः स्तोत्र हुं करियः जो श्रीआदिनाथ सुरलोक नाथै सुरलोक देवे लौक के नाथ इन्द्र तिनि करि संस्तुत स्तूयमान भया कैसे है इन्द्र सकल वाङ्मय तत्वोवधादुद्भूत बुद्धि पटुभिः सकल समस्त जु हैं वाङ्मय दशांग तिनका जु तत्व स्वरूप तिसका जु वोध ज्ञान तातै उद्भूत उत्पन्न जु है प्रकट बुद्धि ता करि पटुभिः प्रवीण है वे स्तोत्र कैसे हैं जिन करि स्तुति करी जगत्रिय उदारैः अर्थ की गम्भीरता करि श्रेष्ठ है ॥२॥

The last Dohā of the work in which the author mentions his name runs as under:—

अन्तिमः—भक्तामर टीका को सदा पढै सुनै जो कोइ।
हेमराज सिव सुख लहै तस मन वंछित होइ।

॥ इति श्री भक्तामर स्तोत्र टीका समाप्तम् ॥

49. NĀSAKETA PURĀṆA:—

Nāsaketa purāṇa of Nāsketopākhyāna is a very interesting and popular story. The original story is in Saṁskrit which was translated into Hindi prose by Nanda Dāsa for his students. The date of compositian of the work is not given but it appears that it is a work of 17th Century A. D. The language of the work is not literary but it is described in a very simple language. Sadal Misra's NĀSIKETOPĀKHYĀṆ, which was written in the 19th Century has the influence of Nand Dāsa's work. One example of Hindi prose from Sadal Misra's Nāsiketopākhyān is given below:—

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इस प्रकार से नसिकेत मुनियम की पूरी सहित नरक का वर्णन कर फिर जौन जौन कर्म किए से जो भोग होता है सो सब ऋषियों को सुनाने लगे कि गौ, ब्राह्मण, माता, पिता, मित्र, बालक, स्त्री, स्वामी, वृद्ध, गुरु इनका जो वध करते है वो झूंठी साक्षी भरते, झूंठे ही कर्म में दिन रात लगे रहते हैं।

Hindi Sākitya ka Itihāsa P. 422

One example from the book:—

गुसांईजी येक कैथा तुमसो कहु। जो प्राणी या पाछै चोरी करत हैं तीन को प्रसन कहैत है। और कोई वेद पुराण की पौथी मै। अर गुण मुसै गुणै मटै गुण भेद होई सो प्राणी काछवा की जौणी पावत है। और पैरा यौ सुत कु पास कैर तो कीरै प्राणी काछवा की जोणी पावत है।

P. 67

The work belongs to the Grantha Bhandār of Jaina temple Badhīcanda, Jaipur. The work completes in 74 pages. The last portion of the text is as under:—

या कथा आदी अंती सो कही है। सहसक्रीती की टीका है। नंददासजी आपणा सीख को भाषा करी सुणाइ है सो या कथा पुनी बीच है सो प्राणी समंत है। ताको कीलाण होत है। सवीधान रहत है।

इति श्री नासकेत पुराण संमसत री रवीसंभादे नासकेतु कथा संपुरण। लीखतं कालुराम राजोरा छाजुराम का वेटा। ते वाचें तीन राम राम वंच। मी० चेत वुदी १० संवत् १७८६ आमरी महाराजा श्री सवाई जैसंगजी वैस य वरम दोई हुआ तलवाणी मै ज अमल महाराजा श्री अणंदरामजी को।

× × × ×

50. ALANKĀRA MĀLĀ:—

This is a Hindī work on Alankāra Śāstra. It was composed by Sūrat Misra in the year 1709 A. D. The manuscript is in the collection of Jaina Grantha Bhandār of Jaisalmer. This is a very simple book on this subject. The poet lived in Āgrā and was a Kanaujia Brahmin by caste. The last portion of the work in which the poet gives his own account and the date of the work is as follows:—

अलंकारमाला करी, सूरत मन सुख दाय।
वरनत चूक परी लखौ, लीजै सुकवि वनाय ॥४८॥
सूरतमिश्र कनौजिया, नगर आगरै वास।
रच्यौ ग्रन्थ तिह भूषन, नवल विवेक विलास ॥४९॥

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संवत् सतरहसै वरस, छासठ सावन मास ।
सुरगुर सुद एकादशी, कीनो ग्रन्थ प्रकास ।।५०।।
अलंकारमाला जु यह, पढै सुनै चितलाय ।
बुद्धि समा वर वीनती, ताहि देत हरिराय ।।५१।।

इति श्री सूरतमिश्र विरचिते अलकारमाला संपूर्ण । आहडसर मध्ये ।

51. BHAṬṬĀRAKA PATTĀVALI:—

This is a detailed account of Bhaṭṭāraka Kśemendra Kīrti beginning from Saṁvat 1697 to 1756 (1640 to 1699 A. D.) written in Hindī prose. The manuscript is preserved in the Śāstra Bhanḍār of Sambhava Nātha Jaina temple, Udaipur. The description begins wtth Bhaṭṭāraka Devendra Kīrti who breathed his last in Saṁvat 1730. (1673 A. D) His pupil Panḍit Kśema who afterwards became Bhaṭṭāraka by name of Kśemendra Kīrti was born in Saṁvat 1697. (1640 A. D.) At the age of seven he took some vows from Bhaṭṭāraka Devendra Kīrti. It gives the full account of Kśema Kīrti where he was born, who were his parents, with whom he read, when he became Brahamacārī and Bhaṭṭāraka, in which places he travelled and in which villages and towns he finished his rainy season. Every event of his life has been described in detail. It begins as under:—

श्री जिनाय नमः संवत् १६९७ वर्षे मार्गशीर्ष सुदी ३ शुक्रे पंडित क्षेमानु जन्म भीलौडा नगरे साहा खातु आ वाई गांगबाई गृहै । संवत् १७०४ वर्षे वैशाख सुदि १ दिनै आचार्य श्री देवेन्द्रकीर्ति पासि पंडित क्षेमो भणवा रह्यो पाछि संवत् १७१३ वर्षे फागुण सुदि ३ दिने श्री शलुंवर नगर मध्ये भट्टारक श्री देवेन्द्रकीर्ति योग्य जीणीव पं० क्षैमानि अणुव्रत दीक्षा दीधी त्याहां दोसी मेहा सुत जीवा जगा गीवा शंख जीएणे श्री बिंब प्रतिष्ठा करीनि अंजलि झल्यौ । ब्रह्म क्षेमा एहवुं नाम धरीनि भट्टारक देवेन्द्रकीर्तियि स्वशिष्यं करीनि पासि वर्ष १४ राखीन पट्टयोग्य जाणीनि सकल शास्त्रना उपदेश दीधा ।

—०:*:०—

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APPENDIX. 1

Some of the Important

—:JAINA GRANTHA BHANḌĀRS SITUATED OUTSIDE RĀJASTHĀN:—

S. No.	Name of the Grantha Bhanḍār			Place
1.	Saraswatī Bhavan Digambar Jain Mandir Masjid Khazoor.			Delhi
2.	Grantha Bhanḍār D. Jaina Nayā Mandir,			Delhi
3.	—do—	D. Jaina Mandir	Setha Kūcā	Delhi
4.	—do—	—do—	Dharampurā	Delhi
5.	Vīra Sewā Mandir, Dariyā Ganj			Delhl
6.	Grantha Bhanḍār D. Jaina Mandir Rikhabdāsaji			Delhi
7.	—do—	—do—	Karolbagh	Delhi
8.	—do—	—do—	Bedawāḍā	Delhi
9.	—do—	—do—	Subzimandi	Delhi
10.	—do—	—do—		Pānīpat
11.	—do—	—do—		Sonīpat
12.	Grantha Bhanḍār D. Jaina Mandir			Rohtak
13.	—do—	—do—	Moti Katla,	Agra
14.	—do—	—do—	Belanganj	"
15.	—do—	—do—	Gudaḍi Mansūrkhān	"
16.	—do—	—do—	Kachari Ghāt	"
17.	—do—	—do—	Namak ki Mandi	"
18.	—do—	—do—	Rājāmandi	"
19.	—do—	—do—	Dhūliā Ganja	"
20.	Grantha Bhanḍār D. Jāina Mandir, Nāi ki Mandi,			"
21.	Sweatambar Vijay Dharma Laxmi Gyāna Bhanḍār, Belanganj,			"
22.	Grantha Ghanḍār D. Jaina Pancāyatī Mandir,			Aligarh
23.	—do—	—do—		Itāwāh
24.	—do—	—do—		Khurjā
25,	—do—	—do—		Bārābanki
26.	—do—	—do—		Mainpuri
27.	Grantha Bhanḍār D. Jaina Pancāyatī Mandir			Alīganja
28.	—do—	—do—		Sahāranapur
29.	—do—	—do—		Firozābād
30.	Grantha Bhanḍār Digambar Jaina Mandir Balat-Kārgaṇa,			Karanjā
31.	—do—	Sena Gaṇa		—do—
32.	Grantha Bhanḍā Pancāyatī Mandir,			—do—
33.	Amar Granthālaya Tukoganja			Indore

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S. No.	Name of the Grantha Bhanḍār		Place
34.	Grantha Bhanḍār,	D. Jaina Mandir, Hanumantallā.	Jabbalpur
35.	—do—	D. Jaina Pancayatī Mandir,	—do—
36.	—do—	—do—	Katni
37.	Grantha Bhanḍār	D. Jaina Pārśvanātha Mandir	Khandvā
38.	—do—	D. Jaina Mandir,	Gaurjhāmar
39.	—do—	,, Pancāyatī Mandir,	Chhindawārā
40.	—do—	D. jaina Mandir,	Tīkamgarh.
41.	—do—	—do—	Narsinghpura
42.	Saraswatī Bhawan,	—do—	Panagar (Devari M. P.)
43.	—do—	D. Jaina Mandir	Bamora
44.	—do—	—do—	Bīnā
45.	—do—	Pancāyatī Mandir	Sāgar
46.	Digambar Bhaṭṭārkiya Bhanḍār		Gwālior
47.	Grantha Bhanḍār Digambar Pancāyatī Mandir		—do—
48.	—do—	D. Jaina temple	Gunā
49.	—do—	—do—	Canderī
50.	—do—	—do—	Chaprā
51.	—do—	Baḍā Mandīr	Calcutta
52.	—do—	Purāni Bāḍi	—do—
53.	Muni Vijay Śāstra Bhanḍār		Calcutta
54.	Vijay Nemi Sūrīśvar Gyāna Bhanḍār	(Swetambar)	Ahmedabad
55.	Vijay Sidhi-do-	—do— ,,	,,
56.	Delāno Bhanḍār (Cancala Bhāi Bhanḍār)	,,	,,
57.	Hans Vijay Manuscript Library	,,	,,
58.	Mohanlāl Manuscript Library	,,	,,
59.	Vardhamāna Pustakālaya	,,	,,
60.	Megh Vijay SāstraSangrah	,,	,,
61.	Kusumamunio Bhanḍār	,,	,,
62.	Vira Vijay Gyāna Bhanḍār	,,	,,
63.	Dayā Vimala Gyāna Bnanḍār	,,	,,
64	Nemi Sāgar Upāsraya Bhanḍār	,,	,,
65.	Uttam Bhāi Dharmasālino Bhanḍār	,,	,,
66.	Vimala Gachā Upāsaraya Bhanḍār	,,	,,
67.	Jaina Saraswatī Bhawan	,,	,,
68.	Gyāna Vardhaka Pustakālaya	,,	,,
69.	Vijay Nemiśvara Gyāṇs Bhanḍār	,,	Khambhat
70.	Śānti Natha Gyāna Bhanḍār	,,	,,
71.	Jaina Śālā Gyāna Bhanḍār	,,	,,
72.	Subodh Pustakālaya	,,	,,

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S. No.	Name of the Grantha Bhanḍār		Place
73.	Gyāna Vimal Sūri Bhanḍār	(Swetāmbar)	Khambhat
74.	Muni Lāl Yatīno Bhanḍār	,,	,,
75.	Bhaunyara Pādśno Bhanḍār	,,	,,
76.	Nītivijay Bhanḍār	,,	,,
77.	Hari Sāgar Gyāna Bhanḍār	,,	,,
78.	Shyāma Lāl Jaina Bhanḍār	,,	,,
79.	Bhagwān Dāsa Jyotiṣa Bhanḍār	,,	,,
80.	Sānghavī Pādāno Bhanḍār	,,	Pāṭan
81.	Fofliā Vādā Bhanḍār	,,	,,
82.	Vakhatji Sūri Bhanḍār	,,	,,
83.	Vadi Pārśvanātha Bhanḍār	,,	,,
84.	Agalisūri Bhanḍār	,,	,,
85.	Bhabhā Pāḍā Bhanḍār	,,	,,
86.	Sāgar Upāsaraya Bhanḍār	,,	,,
87.	Makā Modi Bhanḍār	,,	,,
88.	Vastā Mānek Bhanḍār	,,	,,
89.	Kharṭarvāsi Bhanḍār	,,	,,
90.	Mahalaxmi paḍā Bhanḍār	,,	,,
91.	Advasi Pāḍā Bhanḍār	,,	,,
92.	Himmat Vijaya Collection	,,	,,
93.	Lāvaṇya Vijaya Collection	,,	,,
94.	Hemcandrācārya Sabhā Bhanḍār	,,	,,
95.	Jainānanda Pustakālaya	,,	Sūrat
96.	Mohanlālji Gyāna Bhanḍār	,,	,,
97.	Jina Dutta Sūri Gyānā Bhanḍār	,,	,,
98.	Hukamamuni Gyāna Bhanḍār	,,	,,
99.	Devācanda Lāl Bhāi Library	,,	,,
100.	Ḍālu Bhāi Amar Canda Gyāna Bhanḍār	,,	,,
101.	Madan Bhāi Pratāp Canda Library	,,	,,
102.	Dharmanāthāno Mandir Gyāna Bhanḍār	,,	,,
103.	Nemi Canda Milap Canda Upāsaraya Bhandar	,,	,,
104.	Ādināthano Mandir Gyāna Bhanḍār	,,	,,
105.	Cintāmaṇi Pārśvanātha Mandir Gyāna Bhanḍār	,,	,,
106.	Jaina Upāsaraya Gyāna Bhanḍār	,,	,,
107,	Sīmandhara Swāmino Gyāna Bhanḍār	,,	,,
108.	Digambara Jaina Pancāyati Mandir–Gyāna Bhanḍār		,,
109.	Kadvāmati Gacha Bhanḍār	(Swetāmbar)	Rādhānpur
110.	Bhāṇa Khushālno Bhanḍār	,,	,,

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S. No.	Name of the Granthn Bdanḍār		Plaoe
111.	Sāgar Gachāno Bhanḍār	(Swetāmbar)	Rādhānpur (Bombay)
112.	Tāmbolī Śerīno Bhanḍār	,,	,,
113.	Vijay Gachāno Bhanḍār	,,	,,
114.	Jaya Vijay Jaina Pustakālaya	,,	,,
115.	Vira Vijaya Gyāna Bhanḍār	,,	,,
116.	Śāntinātha Derāśarno Bhanḍār	,,	Bombay
117.	Godi Muno Bhanḍār	,,	,,
118.	Anantanāthji Derāśarno Bhanḍār	,,	,,
119.	Mohanlāji Jaina Library	,,	,,
120.	Pannā Lāl Digambara Jaina Saraswati Bhavan	(Digmbar)	,,
121.	Grantha Bhanḍār Candra Prabhā Digambar Jaina Māndir, Bhulesvar	,,	,,
122.	Māṇak Canda Hirācanda Digmbar Jaina Bhanḍār	,,	,,
123.	Adinātha Derāśarno Bhanḍār	(Swetāmbar)	,,
124.	Vīranagar Jaina Gyāna Bhanḍār	,,	Vīranagar
125.	Bhoya Gachano Bhanḍār	,,	Sāṇand
126.	Vijaya Ānand Gyānn Bhanḍār	,,	,,
127.	Gyānodaya Pustakālaya	,,	Ḍhunḍhāva
128.	Sri Jaina Sangha Gyāna Bhanḍār	,,	Godhāvi
129.	Sumatiratna Sūri Library	,,	Kheda
130.	Aṣṭāpāda Gyāna Bhandar	,,	Kapaḍā Vanj
131.	Māṇak Bhāi Gyāna Bhanḍār	,,	,,
132.	Mithābhāi Upāsaraya Bhanḍār	,,	,,
133.	Amar Vijay Gyāna Bhanḍār	,,	Haloi
134.	Mukta Bhāi Gyāna Bhan5ār	,,	,,
135.	Amar Vijay Gyāna Bhanḍār	,,	Sinore
136.	Sāgar Gacha Bhanḍār	,,	Bhaipa
137.	Ādīsvara Deraśarno Bhanḍār	,,	,,
138.	Anūpcanda Malūkcanda Bhanḍār	,,	,,
139.	Devardhi Gaṇi Kśemā Sramana Gyānr Bhanḍār	,,	Pālitāṇā
140.	Ānandji Klyānji Bhanḍār	,,	,,
141.	Yaśovijayji Gurukul Gyāna Bhanḍār	,,	,,
142.	Kapūr Vijayji Bhanḍār	,,	,,
143.	Jaina Āgam Sāhitya Mandir	,,	,,
144.	Vīra Bhāi Pāṭhaśālā Bhanḍār	,,	,,
145.	Motī Tai Bhanḍār	,,	,,

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S. No.	Name of the Grantha Bhanḍār		Place
146.	Nīti Vijai Gyān Bhanḍār	(Swetāmbar)	Cāṇasmā
147.	Umed Khāti Gyāna Bhanḍār	,,	Gingūvāḍā
148.	Vinaya Vijay Gyāna Bhanḍār	,,	Jamnagar
149.	Jainānand Gyāna Mandir	,,	,,
150.	Ānandjī Kalyāṇjī Gyāna Bhanḍār	,,	Limbdi
151.	Kasti Vijaya Bhanḍār	,,	Barodā
152.	Ātmārāmjī Gyāna Bhanḍār	,,	,,
153.	Muktīkamal Mohān Gyāna Bhanḍār	,,	,,
154.	Srī Sangh Gyāna Bhanḍār	,,	Chāṇi
155.	Vīra Vijaya Śāstra Sangrah	,,	,,
156.	Vijaya Labdhi Sūri Śāstra Sangrah	,,	,,
157.	Kīrti Vijay Bhanḍār	,,	,,
158.	Sanghāno Sangrah	,,	,,
159.	Budhi Sāgar Sūri Gyāna Mandir	,,	Bījāpur
160.	Sambhavanātha Gyāna Bhanḍār	,,	Viramgānva
161.	jaina Dharma Vijya Pustakālaya	,,	,,
162.	Digambar Jain Bhaṭṭārkiya Granth Bhanḍār		Idar
163.	Kśama Sāgarji Śāstra Sangrah	(Swetāmbar)	Jālīmorā
164.	Jaina Ātmānand Pustakālaya	,,	Poona
165.	Sumati Ratani Suri Bhanḍār	,,	Aiḍā
166.	Bhāgya Ratna Bhanḍār	,,	,,
167.	Gambhīra Vijaya Bhanḍār	,,	Bhāvnagar
168.	Deśabhāi Abhai Canda Bhanḍār	,,	,,
169.	Lalit Vijaya Gyana Bhanḍār	,,	,,
170.	Prem Canda Ratancanda Bhanḍār	,,	,,
171.	Vardhi Candra Bhanḍār	,,	,,
172.	Sanghano Bhanḍār	,,	,,
173.	Kastūrasāgar Bhanḍār	,,	,,
174.	Vastu Sāgar Bhanḍār	,,	,,
175.	Maganlāl Becardāsa Bhanḍār	,,	,,
176.	Jaina Dharam Pracāraka Sabhā Bhanḍār	,,	,,
177.	Sri Sangha Bhanḍār	,,	Ghogha
178.	Keśara Vijaya Bhanḍār	,,	Baḍvāni
179.	Jaina Sangha Bhanḍār	,,	,,
180.	Grantha Bhanḍār Digambara Jaina Pancāyatī Mandir		Śolāpur
181.	--do--		Mood Bidri
182.	Digmbar Jaina Siddhānta Bhavan		,,
183.	Digmbar Ādinātha Grantha Bhanḍār		,,
184.	Grantha Bhanḍār Digmbar Jaina Maṭha		,,

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S. No.	Name of the Grantha Bhanḍār	Plaoe
185.	Grantha Bhanḍār Digmbar Jaina Matha	Karkal
186,	Digmbar Jaina Siddhānta Bhavan	Ārrah (Bihar)
187.	Grantha Bhanḍār Bhaṭṭāraka Jaina Matha	Kolhāpura
188.	Digmbar Jain Bhaṭṭārkīya Grantha Bhanḍār	Sravaṇbelgolā

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APPENDIX. II

SOME OF THE EARLIER WRITTEN MANUSCRIPTS PRESERVED IN BHAṬṬĀRKĪYA GRANTHA BHANḌĀR, NĀGAUR

SAṀSKRIT

S. No.	Name af the work	Author's Name	Date of the manuscript
1.	Gyānārṇava	Śubhacandra	1491 A. D.
2.	Sarvārthasiddhi	Pūjyapāda	1474 „
3,	—do—	—do—	1534 „
4.	Vardhamāna Kāvya*	Asaga	1437 „
5.	Varānga Caritra	Vardhamānadeva	1529 „
6.	Kirātārjunīya	Bhārvī	1339 „
	—do—	—do—	1635 „
7.	Gīta Govinda	Jayadeva	1498 „
8.	Dhanyakumār Caritra	Guṇabhadra	1495 „
9.	Madana Parājaya	Jinadeva	1487 „
10.	Raghuvanśa (with commentary)	Kālīdāsa commentary by Sumati Vljay	1472 „
11.	Yasodhara Caritra	Sakal Kīrti	1499 „
	—do—	—do—	1598 „
12.	Śiśupāla Vadha	Magha Kavi	1608 „
13.	Bhaviṣya Datta Caritra	Śrīdhara	1446 „
14.	Caritrasāra	Ratanbhūṣaṇa	1462 „
15.	Sāgār Dharmāmrata	Āśādhar	1464 „

Note : *The manuscript was written by Bhaṭṭāraka Padmanandi in Tambore village.

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PRĀKRIT & APABHRAṀSA :

S. No.	Name of the work	Author's Name	Date of the manuscript
1.	Trilokasāra Vritti	Ācārya Nemicandra Ṭīkā by Munindra Candra.	1475 A. D.
2.	Samayasāra Vritti	Ācārya Kunda Kunda Vritti by Amrita Candra	1495 ,,
3.	*Varānga Cariu (A)	Tejapāla	1550 ,,
4.	Parmātma Prakāśa (A) with Vritti	Yogindra Ṭīkā by Brahmadeva	1383 ,,
5.	—do—	—do—	1407 ,,
6,	Pravacanasāra (P)	Kundakundācārya	1484 ,,
7.	Rohīni Vidhāna (A)	Devanandi	1462 ,,
8.	Jasahara Cariu	Puṣpadanta	1505 ,,
9.	—do—	—do—	1501 ,,
10.	Mūlacāra (P)	Vaṭṭakerācārya	1462 ,,
11.	—do— (P)	—do—	1338 ,,
12.	Ṇāya Kumār Cariu (A)	Puṣpadanta	1441 ,,
13.	Panca Sangraha (P)	Nemicandra	1482 ,,
14.	Bhaviṣayatta Cariu (A)	Dhanapāla	1520 ,,
15.	Pajjuṇṇa Cariu (A)	Sidha Kavi	1539 ,,
16,	Dhamma Parīkkhā (A)	Hariṣeṇa	1520 ,,
17.	Dravya Sangraha (P)	Nemicandra with commentary by Brahmadeva	1435 ,,
18.	Jambu Swāmi Cariu (A)	Mahākavi Vīra	1570 ,,
19.	Gommaṭṭasāra (P)	Nemicandra	1438 ,,
20,	Karakandu Cariu (A)	Muni Kanakāmar	1468 ,,
21.	Sukumāl Cariu (A)	Pūrnabhadra	1524 ,,
22.	—do—	—do—	1584 ,,
23	Sudaṇsaṇa Cariu (A)	Nayanandi	1511 ,,
24.	—do— (A)	—do—	1467 ,,

Note : *The work was composed in Saṁvat 1607 (1550 A. D.) Vaiśākha Sudhi 6.and this manuscript was copied in Saṁvat 1607 (1550 A. D.) Jeṣṭa Sudi 3 i. e. just after 27 days of its completion.

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S. No.	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
5.	Sāvaya Dhammadohā	Devasena	933 A. D,	Āmer Śāstra Bhanḍār Jaipur
6.	Mahāpurāṇa	Puṣpadaata	10th Century	—do—
7.	Ṇāya Kumār Cariu	—do—	—do—	—do—
8.	Jasahara Cariu	—do—	—do—	—do—
9.	Pāsa Purāṇa	Padma Kīrti	942 A. D.	—do—
10.	Dhamma Parikkhā	Hariṣeṇa	983 A. D.	—do—
11.	Pāhuḍa Dohā	Muni Rāmsingh	1000 A. D.	Bhaṭṭārkīya Grantha Bhanḍār Nāgaur
12.	Vilās Vai Kahā	Sādharṇa Kavi	1066 A. D.	Brihad Gyāna Bhanḍār Jaislmer
13.	Harivanśa Purāṇe	Dhaval	11th century	Grantha Bhanḍār Terāpanthī Mandir, Jaipur
14.	Jambu Swāmi Cariu	Vīra Kavi	1019 A. D.	Āmer Śāstra
15.	Sudansaṇa Cariu	Nayanandi	1043 A. D.	—do—
16.	Sayalvihivihān Kavva	—do—	11th century	—do—
17.	Karakandu Cariu	Kankamar	1065 A, D,	—do—
18.	Ratna Karanḍa Śrāvakācār	Sricandra	11th Centutury	—do—
19.	Kathā Koṣa	—do -	—do—	
20.	Chakkammovayesa	Amarkīrti	1217 A. D.	—do—
21.	Purandar Vidhān Kathā	—do—	13th Century	—do—
22.	Sukumal Cariu	Vivudha Sridhara	12–13th „	—do—
23.	Pāsaṇāha Cariu	Śridhar	1139 A. D.	
24.	Bhaviṣyattā Cariu	Śridhar	1173 A. D.	—do—
25,	Sulocanā Cariu	Gaṇi Devasena	—do—	—do—
26.	Kala Swarūp Kulak	Jinadattasūri	12th	Brihad Gyāna Bhanḍār Jaisalmer
27.	Carcarī	—do—	—do—	—do—
28.	Vairāgyasāra	Suprabhācārya	—do—	—do—
29.	Sri Sthulibhadra Phāga	Jina Padma Sūri	12th–13th	—do—
30.	Neminātha Catusa Padikā	Vinayacandra Sūri	—do—	—do—
31.	Nemiṇāha Cariu	Haribhadrasūri	—do—	—do—

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S. No.	Name of the work	Author's Name	Date of the manuscript
25.	Saṁskrit Commentary on Sudaṇsaṇa Cariu (A)- (This was written by Muni Padma Kīrti)		1513 A. D.
26.	Sulocanā Cariu (A)	Ganidevasena	1519 „
37.	Swami Kartī-Keyanuprekṣā (P)	Kartīkeya	1467 „
28.	Vaḍḍhamāṇa Kāvya (A)	Jayamitra hala	1478 „
29.	—do—	—do—	—do—

(A)—Apabhraṁśa works
(P)—Prākrit works.

—*:o:*—

APPENDIX. III

Some of the Apabhraṁṣa works which ar preserved in the Grantha Bhaṇḍārs of Rājasthān

—*:o:*—

S. No.	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
1.	Paumcariu	Svāyambhu	9th Century (A. D,)	Āmer Śāstra Bhaṇḍār Jaipur
2	Ritthaṇemi Cariu	—do—	„	Grantha Bhaṇḍār Jaina Temple Baḍhi Canda Jaipur
3.	Paramappayāsu	Yogindu	8th-9th Century (A. D.)	Āmer Śāstra Bhaṇḍār Jaipur
4.	Yogasāra	—do—	—do—	—do—

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S. No.	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
32.	Sanat Kumār Cariu	Haribhadrasūri	12th-13th Century	Brihad Gyāna Bhanḍār Jaisalmer
33.	Guruparivāḍī	Palha Kavi	"	—do—
34.	Pajjuṇṇa Cariu	Sinha Kavi	13th "	Āmer Śāstra Bhanḍār Jaipur
35.	Candraprabha Cariu	—do—	12th-13th "	—do—
36.	Pānḍava Purāṇa	Yaśah Kīrti	15th "	—do—
37.	Harivanśapurāṇa	—do—	15th "	—do—
38.	Uvaesamāla Kalyāṇa	Vinaya Candra	13th- "	Bhaṭṭārkīya Grantha Bhanḍār Nāgaur
39.	Cūnari Rāsa	—do—	13th	—do—
40.	Nirjhar Pancanī Kahā Rāsa	—do—	—do—	—do—
41.	Jinayatta Cariu	Lākhu or Laxmaṇa	—do—	—do—
42.	Malliṇāha Kāvya	Jayamitrahala	—do—	—do—
43.	Vaddhamāṇa Kāvya	—do—	—do—	—do—
44.	Śrenika Cariu	—do—	—do—	—do—
45.	Nemināha Cariu	Laxmaṇa Deva	14th	Grantha Bhanḍār Jaina Temple Paṭodi, Jaipur
46.	Sugandha Daśamī Kathā	Vimal Kirti	"	—do—
47.	Śrīpāla Cariu	Narsena	—do—	Āmer Śāstra Bhanḍār Jaipur
48.	Vaḍḍhamāna Kahā	—do—	—do—	—do—
49.	Jina Rātri Vidhāna Kahā		—do—	Bhaṭṭārkiya Grantha Bhanḍār Nāgaur
50.	Pāsaṇāha Cariu	Asavāla	—do—	Grantha Bhanḍār Jaina Temple Terāpanthī Jaipur
51.	Madana Parājaya	Hardeva	—do—	—do—
52.	Bāhubali Cariu	Dhanpāl	—do—	Āmer Śāstra Bhanḍār Jaipur
53.	Bhaviṣa Yatta Kahā	—do—	—do—	—do—
54.	Sanmatiṇāha Cariu	Śubhakīrti	—do—	Bhaṭṭārkīya Grantha Bhanḍār Nagaur

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1	2	Name 3	composition 4	5
55.	Rohaṇī Vidhān	Devanandi	14th Century	Bhaṭṭārkīya Grantha Bhanḍār Nagaur
56.	Daśa Lakśaṇa Kahā	Hari Candra	—do—	Grantha Bhanḍār Kāmā
57.	Munisubratānuprekśā	Yogadeva	—do—	—do—
58.	Sambhavanāha Cariu	Tejapāla	15th Century	Grantha Bhanḍār Jain Temple Diwānjī Jaipur
59.	Varānga Cariu	—do—	1450 A. D.	
60.	Pāsaṇāha Cariu	—do—	1458 A. D.	
61.	Sukumāl Cariu	Pūrṇabhadra	—do—	Āmer Śāstra Bhanḍār Jaipur
62.	Dhamma Parikkhā	Śrutakīrti		Bhaṭṭārkīya Śāstra Bhanḍār Nagaur
63.	Harivanśa Purāṇa	—do—		—do—
64.	Parmeṣṭī Prākasa Sāra	—do—		—do—
65.	Yogasāra	—do—		Grantha Bhanḍār Jain Temple Terāpanthī Mandir Jaipur
66.	Śāntīnāha Cariu	Mahieandra		Bhaṭṭārkiya Grantha Bhanḍār Nagaur
67.	Nemiṇāha Cariu	Damodar	15th Century	—do—
68.	Candappaha Cariu	—do—	—do—	—do—
69.	Srīpāla Cariu	—do—	—do—	—do—
70.	Ajiyanāha Purāṇa	Vijaysingh	—do—	Grantha Bhanḍār D-Jaina Manḍir Pārśvanātha Jaipur
71.	Sanmati Jina Cariu	Raidhu	—do—	Bhaṭṭārkīya Śāstra Bhanḍār-Nāgaur
72.	Sukauśala Cariu	—do—	—do—	—do—
73.	Puuyasrava Kathā	—do—	—do—	—do—
74.	Vritta Sāra	—do—	—do—	—do—
75.	Aṇathami Kathā	—do—	—do—	—do—
76.	Sidhāntārthasāra	—do—	—do—	—do—
77.	Samayktva Kaumudi	—do—	—do—	—do—
78.	Ṣoḍaṣa Kāraṇ Jayamālā	—do—	—do—	—do—

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S. No.	Name of the work	Author's Name	Date of composition	Where available
1	2	3	4	5
79.	Daśa Lakśaṇa Jayamālā	Raidhu	15th Century	Bhaṭṭārkiya Grantha Bhanḍār Nāgaur
80.	Jīvandhar Carita	—do—	—do—	—do—
81.	Karakandu Carita	—do—	—do—	—do—
82.	Ātma Sambodhan	—do—	—do—	—do—
83.	Balbhadra Carita	—do—	—do—	Āmer Śāstra Bhanḍār Jaipur
84.	Neminātha Jina Carita	—do—	—do—	—do—
85.	Sammatta Guṇanidhan	—do—	—do—	—do—
86.	Sripāia Carita	—do—	—do—	—do—
87.	Pārśvapurāṇa	—do—	—do—	Grantha Bhanḍār Mandir Bolsiri Kota
88.	Meghesvar Carita	—do—	—do—	Āmer Śāstra
89.	Yasodhara Carita	—do—	—do—	Bhanḍār Jaipur
90.	Dhanyakumār Carita	—do—	—do—	—do—
91.	Amarasena Carita	Māṇṇikka Rāja	1519 A. D.	—do—
92.	Nāgakumār Carita	—do—	16th Century	—do—
93.	Mrigānkaleha Carita	Bhagvati Dāsa	17th ,,	—do—
94.	Sugandha Daśami Rāsa			
95.	Mukaṭa Saptami Rāsa			
96.	Hariseṇa Cariu	—	—	—do—
97.	Bhāvanā Kulaka	—	—	Grantha Bhanḍār Jassalmer
98.	Maharsī Kulaka	—	—	—do—
99.	Karakandu Cariu	—	—	Grantha Bhaḍār of Jaina Temple Abhinandan Swami Būndī
100.	Aṇathmīya Kahā	Haricandra	15th	

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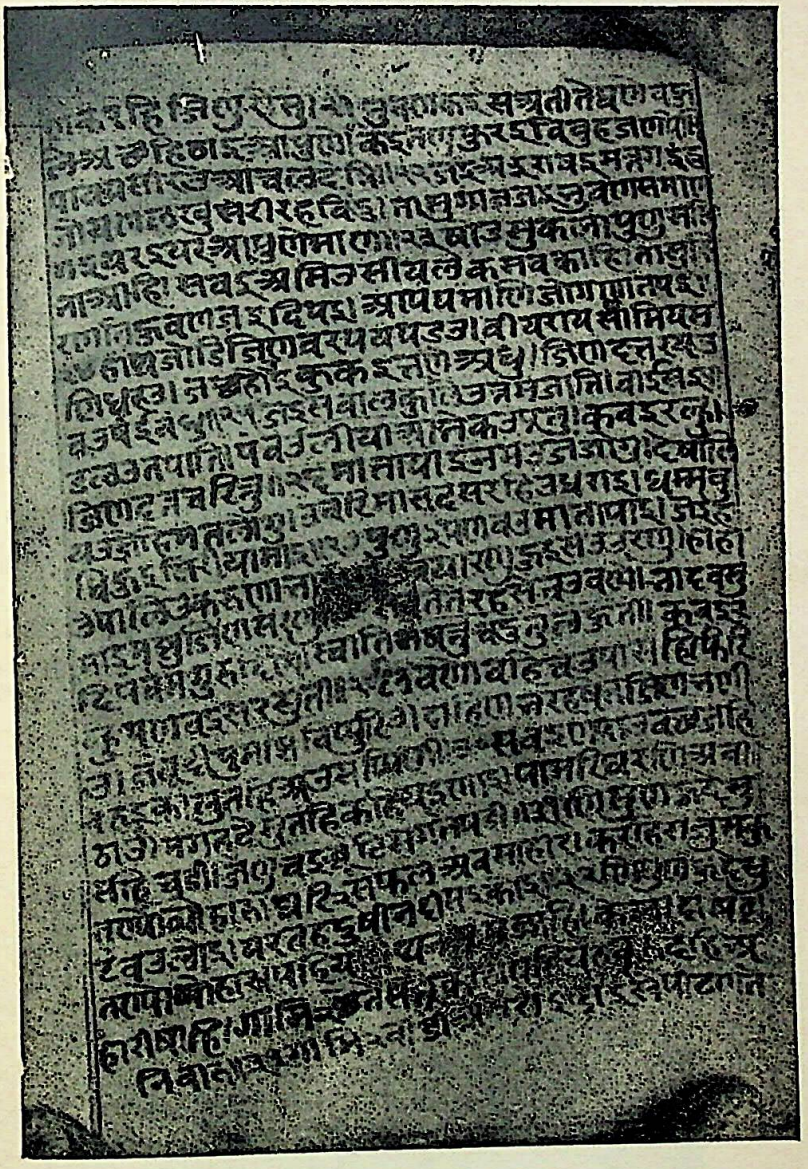

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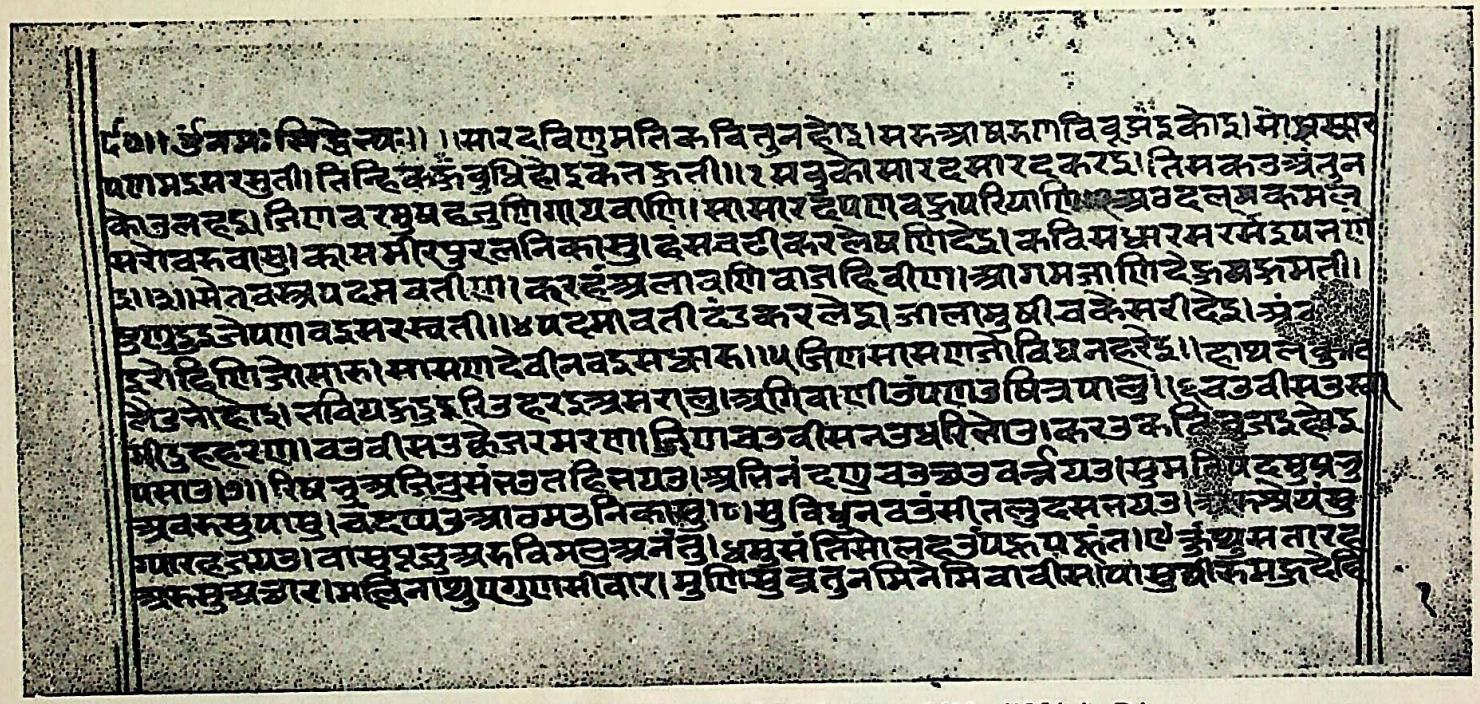

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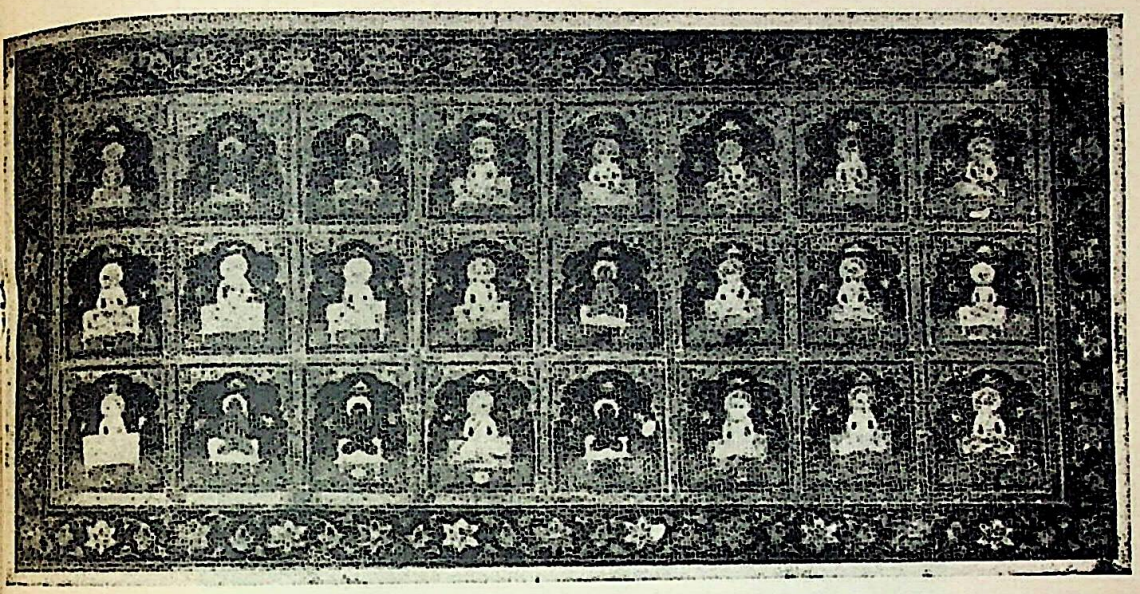

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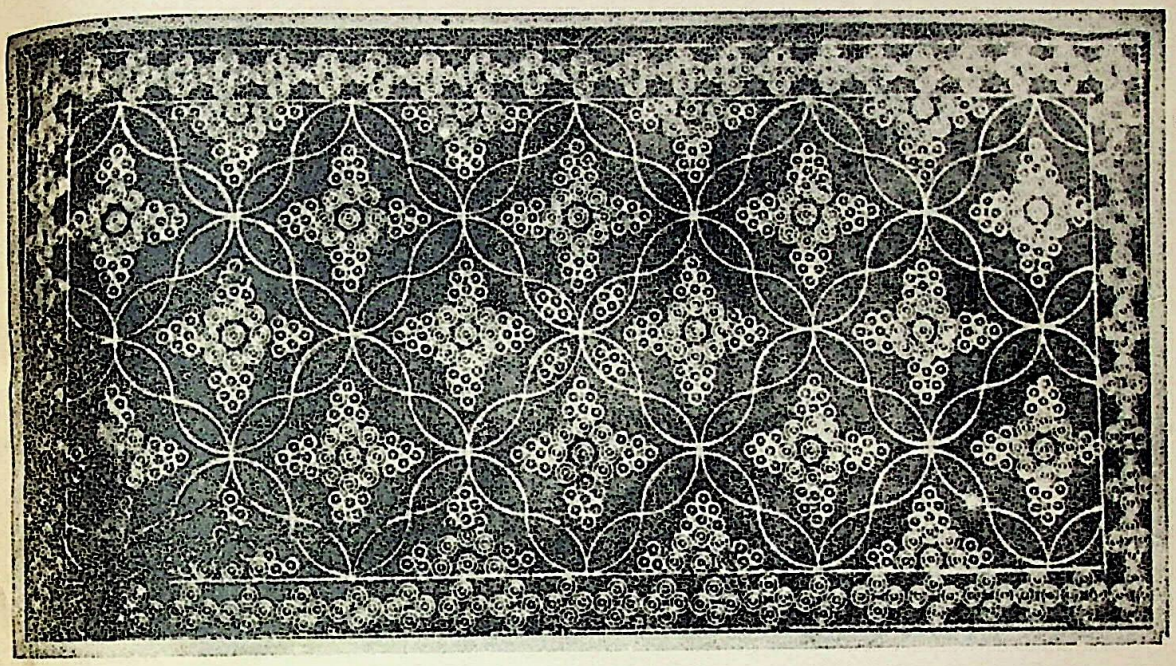

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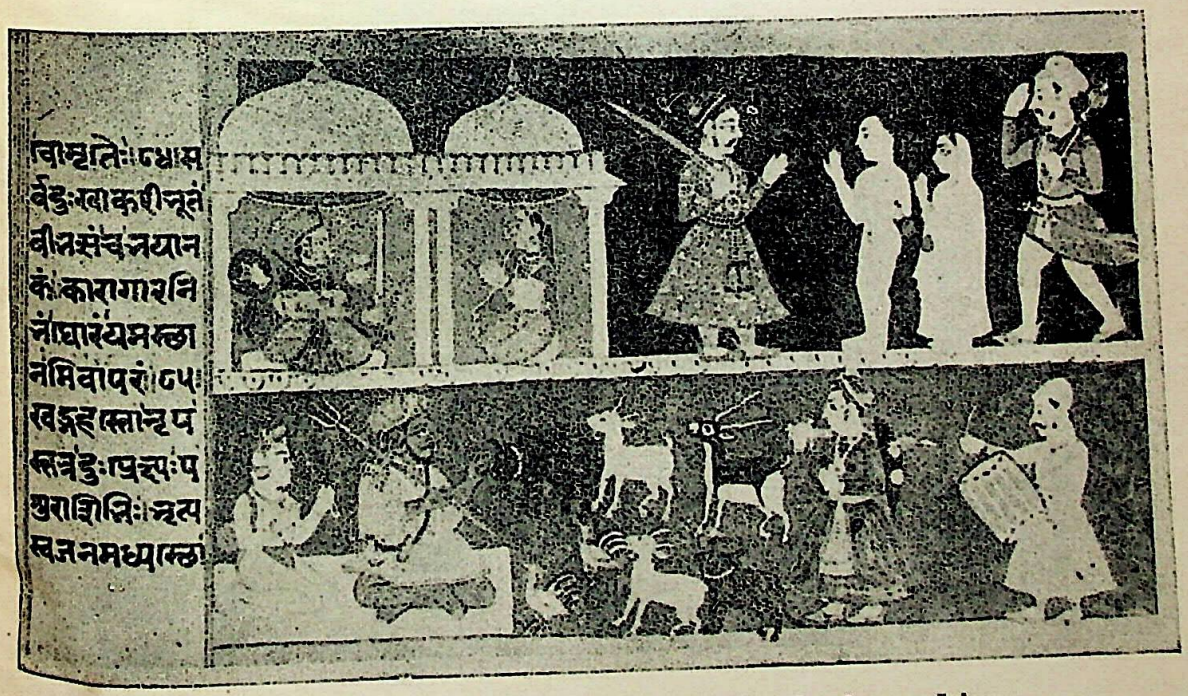

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I have perused this book entitled 'Jaina Grantha Bhandars in Rajasthan' written by Dr. Kastoor Chand Kasliwal. He had offered this work for the Ph. D. Degree of Rajasthan University which was subsequently awarded to him.He has done a very useful work in placing before the public the hidden literary treasures of Jain Culture & Philosophy. Many of which have not been either published or even known before. Dr. Kasliwal has not only given the Titles of the various works but has also summarised the subject matter of the more important ones. Dr. Kasliwal has thus done a veoman service in the field of Jain literature and therefore it had been a pleasure to get it, published under the auspecies of Sahitya Shodha Vibhag of Shri Digamber Jain Atishaya Kshetra Shri Mahavirji.

Dr. R. M. Kasliwal
M.D., F.R.C P., F.A.M.S., F.C.C P
President, S.D. Jain Atishaya Kshetra,
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Dr. M. L. Sharma
M. A . D. Litt.
Retired Head of the Deptt.
and Professor of History.
University of Rajasthan, Jaipur.

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